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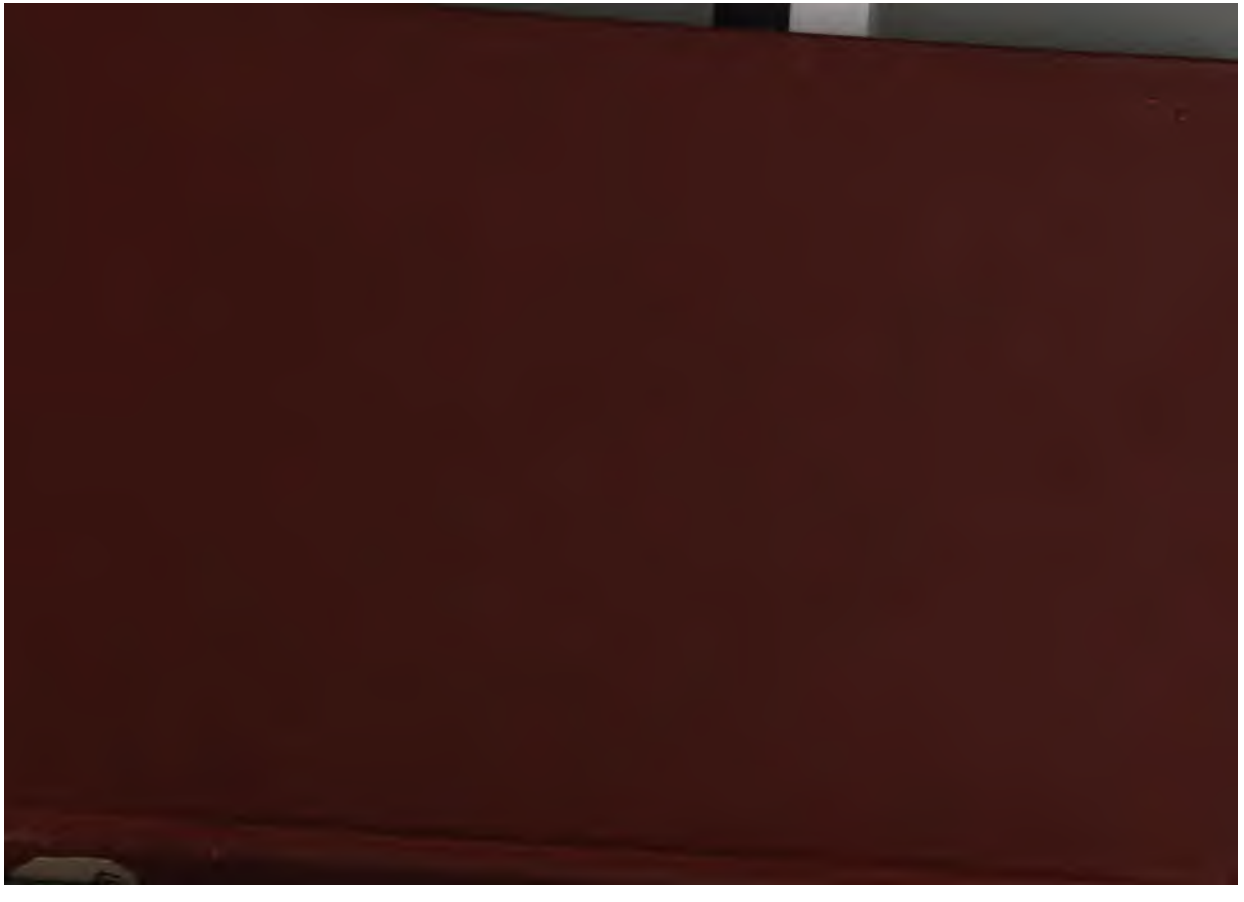

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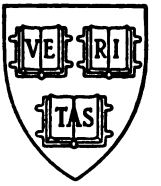

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T. MACCI PLAVTI

TRINVMMVS

London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.
Glasgow: 263, ARGYLE STREET.

Leipzig: F. A. BROCKHAUS.
New York: THE MACMILLAN COMPANY.
Bombay: E. SEYMOUR HALE.

Pitt Press Series.

C

T. MACCI PLAVTI

TRINVMMVS

WITH

AN INTRODUCTION AND NOTES

BY

J. H. GRAY, M.A.

FELLOW AND CLASSICAL LECTURER OF QUEENS' COLLEGE, CAMBRIDGE.

Cambridge:
AT THE UNIVERSITY PRESS.
1897

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PREFACE.

THE Syndics of the University Press asked me to undertake this edition of the Trinummus primarily no doubt because the play is required for a University Examination in 1898. This fact will explain the presence of the more elementary notes, which are most numerous on the earlier portions of the text. The requirements, however, of more advanced students have not been forgotten, and for their benefit references have been given to various standard works. The Text is based on the new Teubner text of Goetz and Schoell (Leipzig 1896), departures from which are more numerous than important. From Goetz and Schoell are also taken the convenient signs, [ ] to mark letters or words given by the MSS. but not wanted—it is right to say that superfluous letters have not always been retained where the correction seemed to be quite certain and the corruption uninstructive—( ) to enclose verses that appear to have been foisted into the text; < > to denote letters or words not given by the MSS. but required. Where the words or letters so supplied are purely conjectural they are printed in italics. The mark | calls attention to hiatus, remarkable but not necessarily inadmissible. The Notes are to a very large extent drawn from Brix, either Brix's own third edition (1879) or the fourth edition re-edited by Max Niemeyer (1888). I have found Ussing useful for both Text and Notes, W. Wagner's edition has occasionally proved helpful, the new text of F. Leo (Berlin, 1896) has been consulted

throughout and adopted as the standard of reference; the short notes embodied in his apparatus criticus are almost invariably convincing and luminous. To these books, and especially to Brix, I desire to acknowledge my obligations fully here, because in the Notes names have not been mentioned where the mention could be avoided. The references to standard works will shew sufficiently my obligations to them: I am specially indebted to Mr W. M. Lindsay's Latin Language (Oxford 1894), to which I have referred continually as it is an indispensable book which every classical student may be expected to possess, and to P. Langen's admirable Beiträge zur Kritik und Erklärung des Plautus (Leipzig 1880).

The work of preparing the edition has deepened my convictions on two points. First that, although so much good work has been done upon the play, it is by no means easy, that there are passages on which clearer light is still to seek, certainly that there are problems which I should be sorry to profess to solve. And secondly that the Trinummus is indeed an admirable play, free from all grossness and fit for anyone's perusal, artistic in its conception and careful in its execution. It seems to me very hazardous to place any even of the great plays of Plautus before it in point of interest or merit, and none I think better repays a careful reading.

But the greater the play, the more inadequate my edition is likely to be. I can only say that I shall be grateful to anyone who will help me to remove the errors of many kinds which I can hardly hope to have avoided.

J. H. GRAY.

QUEENS' COLLEGE, CAMBRIDGE,
Oct. 1st, 1897.

INTRODUCTION.

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1. *Early Roman Comedy.* Roman like Greek Comedy may be traced back to the Harvest, Vintage and other Festivals. 'The joy of harvest' found expression in alternate verses, singer answering singer, at first playful, but gradually becoming so personal and bitter as finally to call for the interference of the law. Hence sprang the *uersus Fescennini* which are said to derive their name from the South Etrurian town Fescennium. Their metre was the Saturnian, the one national Roman product in matters rhythmical, a mixture of the iambic and trochaic rhythm. The Italian habit of rivals improvising verses always has been, and still is, a favourite entertainment among Italian rustics.

A pestilence at Rome in the consulship of C. Sulpicius Paeticus and C. Licinius Stolo B.C. 364 led to the invitation of Etruscan players (*ludiones*), who introduced the mimic dance without words but with flute-accompaniment.

From the union of the Etruscan play with the *uersus Fescennini* arose a species of popular drama, the *Satura*, which

drew its name from the *lanx satura*, a dish filled with mixed fruits, hence a kind of poetical potpourri, or tutti frutti, and which forms the stepping-stone from the inartistic dramatic forms to the regular drama of *Liuius Andronicus*. The *Satura* contained various dramatic representations without any unity of plan—pictures of customs, scenes of popular life &c. It is quite distinct from the burlesque popular comedy, *fabulae Atellanae*, an Oscan play (*ludicrum Oscum*) originating in the Campanian town of Atella and thence transplanted to Rome. These *Atellanae* possessed a degree of regular plot and dramatic unity, accompanied by fixed invariable characters (Maccus, Pappus, Bucco, Dossennus). The metre in the Songs was Saturnian. In the *Atellanae* Roman citizens appeared as *actores;* the *Satura* was performed by professional players, *histriones*. At a later date *Atellanae* were put upon the stage as after-pieces to *tragedies*, and as such were termed *exodia*.

The Greek influence upon Roman Literature dates from the First Punic War. *Liuius Andronicus* (born at Tarentum not later than 284 B.C.—died at an advanced age not before 208 B.C.) was brought to Rome as a prisoner of war after the capture of Tarentum 272. He was first the slave, then the freedman of M. Liuius Salinator, and in 240 B.C., i.e. only 50 years after the death of Menander, when Rome was enjoying the peace that followed the First Punic War (Hor. Epist. II. 1. 161), brought out the first play after a *Greek* original and thereby gave a further impetus to Roman Literature, which was already fast developing in this direction. His activity was devoted to Tragedy rather than Comedy, and his style as a *semigraecus* was so rough that Cicero's dictum (Cic. Brut. 71) is *Liuianae fabulae non satis dignae quae iterum legantur*.

He was followed by *Cnaeus Naeuius* (born about 274, died 204) a Campanian who came at an early age to Rome. Naeuius, who fought in the First Punic War, sung of it in Saturnian verse. Then, in 235 B.C. according to Gellius (XVII. 21. 44), he brought out plays at Rome—*fabulas apud populum dedit*. Like the poets of the Old Attic Comedy he made his plays the vehicle of *his political* feelings and attacked the leading men—the Metelli

and Scipiones—with such repeated and violent invective that he was imprisoned and was in confinement when Plautus wrote the *Miles gloriosus* vv. 212 ff. (about 210 B.C.). He was freed by the tribuni plebis, but was banished and died at Utica 199 B.C. The well-known epitaph written by Naeuius for himself in Saturnians shews his *Campana superbia*. His Punic War is compared by Cicero (Brut. 75) to the work of the statuary Myron. His dramatic works, of which some fragments survive, were mainly comic—not tragic.

2. *Plautus.* His great successor *Titus Maccius Plautus* (T. Maccius, not M. Accius, was proved to be his name by Ritschl from the Ambrosian MS.) devoted his entire attention to Comedy. Of Plautus' life but little is known. He was born at Sarsina—now Sassina—a municipium in Umbria, and so like most great Roman writers, Cicero, Vergil, Horace, Livy, Tacitus, Catullus, Propertius, Terence, Pliny, Martial, &c., was a provincial by birth. He came to Rome as a boy, was known there as Plautus, a name according to Festus (p. 239 M.) derived from a peculiarity of the feet, as the Umbrians called a flat-footed man Plotus or Plautus. Thus Plautus is one of the many nick-names that became hereditary cognomina, as Scaeuola, Cursor, &c. He found employment as an assistant to the stage-carpenters and scene-painters[1] (*artifices scenici*), made some money, which he lost in foreign trade, returned poor to Rome and hired himself to a miller (*pistor*), and in this position wrote his first three pieces for the stage. If we allow time for these experiences we cannot make him less than 30 when he began to write. As further he was a contemporary, like Naeuius, of the two Scipios, and is regularly coupled with them and Naeuius, we must assume that he began to write a good many years before their death 212. We may then place the beginning of his literary activity about 224 and his birth not later than 254 B.C. This will agree with the data we get from Cicero, viz. that he had already written many pieces in 197 (Cic. Brut. 72),

[1] This is the common view. But F. Leo (Plautinische Forschungen, p. 65) is probably right in arguing that Plautus was not a stage-assistant but an actor.

and that he wrote the *Pseudolus* and *Truculentus* as *senex* (C Cato M. 50). The *Pseudolus* belongs apparently to 191 B. and Plautus to be called *senex* must then have been not l than 60 years of age. He died (Cic. Brut. 60) 184 B.C. Th his literary activity includes the whole period of the Seco Punic War and the time of Rome's triumph after it.

His life presents nothing but hard work, poverty, and m fortune—a curious contrast to Terence with the favour a support of the great. Popular as his pieces were in the autho lifetime he gained his full recognition only after death—especia from the death of Terence to nearly the end of the Republic and his pieces still kept the stage after the establishment of t Empire.

3. *His works.* We know little of Plautus' outer life, as lit of his inner life, of the training and equipment he had for l literary work, nothing of his relations to his contemporari Naeuius and Ennius, and to the art-world of his day. H attitude to his Greek originals we can determine. The Rom playwright who adapted for the Roman stage had two cours open to him. He might model his play to suit Roman li altering the scene, the customs, the names, the dress and forth, giving a Roman tone and colouring to the whole. Or might with the Greek plot keep the Greek customs, places, l and characters portrayed by the Greek author. If he adopt the former course the play was known as *fabula togata*—fro the *toga*, the Roman national dress, which would in that ca be worn by the actors. If he chose the latter plan, his play w a *fabula palliata*, so called from the Greek dress (*pallium* χλαμύς) which his actors wore. Plautus' plays were *fabu palliatae.* (The writers of *togatae* were later, and genera represented Italian provincial life. The strict police supervisi and prohibition of politics or personalities made *palliatae* eas to write and exhibit than *togatae.*) His originals were not t plays of the Old Attic Comedy (480—370 B.C.), political a personal, not the transitional Middle Comedy (370—320 B.C but the New Comedy of life and manners (320—250 B.C.). T Old Comedy was in truth an exceptional Attic product, whi

did not last long, and was incapable of reproduction save in a democracy like the Athenian. The New Comedy from its simplicity, its interest depending on character-sketching, exciting situations and developments, was specially suitable for transplantation from Athens to Rome. The brilliant period of the New Comedy at Athens was the half-century that followed the death of Alexander the Great, its great lights were *Menander*, *Philemon*, *Diphilus*. As we have seen, *Liuius Andronicus* introduced this Comedy at Rome first 240 B.C., was followed by *Naeuius* who like him wrote Tragedies also; then came *Plautus*, *Caecilius*, and *Terentius* who exclusively devoted themselves to *comoedia palliata*. In fruitfulness of production, independent use of his Greek originals, power of language, lively delineation of character, readiness and wit, Plautus stands first of all the Roman comedians[1].

Gellius (III. 3) states that 130 pieces passed under Plautus' name. Seruius says in the introduction to his Commentary on the Aeneid—'Plautus is said by some to have written 21 plays, by others 40, by others 100.' The large numbers in these estimates no doubt include some early plays by unknown authors under the name of Plautus. *Varro*, who first treated the subject in anything of a critical spirit, enumerates 21 plays as ascribed to Plautus in all the lists (*indices*), all of which we possess except the Vidularia, which was lost between the 6th and 11th centuries A.D. These are the *Fabulae Varronianae*. In a second class Varro places the plays which were set down to Plautus in most of the lists. This class probably included 19, which with the 21 undoubted comedies would give the 40 of Seruius' second estimate. Outside the 21 undisputed plays we know the titles only of 32. The extant plays are given in the ordinary MSS. in the following order: Amphitruo, Asinaria, Aulularia, Captiui, Curculio, Casina, Cistellaria, Epidicus, Bacchides, Mostellaria, Menaechmi, Miles Gloriosus, Mercator, Pseudolus, Poenulus, Persa, Rudens, Stichus, Trinummus, Truculentus. This order s alphabetical but takes account only of the initial letter n the titles; the one case where the initial letter is neglected

[1] See Warr's Teuffel, Vol. I., p. 141.

—the Bacchides—is to be explained by the fact that a allusion in the Bacchides shews it to be a later play than th Epidicus, hence it is placed after the Epidicus in the list. Nee less to say these do not all possess the same merit, and are n to be ranked in the same class. Brix calls six (Aulularia Captiui, Bacchides, Menaechmi, Pseudolus, Trinummus) firs rate—but there is much to be said against the exclusion c several others, e.g. Mostellaria and Miles, from the highest ran The text of all has not reached us quite complete. There ar gaps—greater or less—in Amphitruo, Cistellaria, Stichus—th beginning of the Bacchides and the end of the Aulularia ar lost: the Casina and the Truculentus have suffered the wor corruptions; others, Epidicus, Mercator, Persa, Stichus, ar supposed to shew signs of a double recension. The plays ar not merely amusing; though Plautus is no moralist, the mor is combined with the comic element, and the Captiui an Trinummus for example handle fine psychological problem What then must have been the influence of a great poet, wh wrote perhaps 40 plays, and whose writing extended over som 40 years, upon the good humour and good sense of Rome Great Roman authorities like Varro and Cicero have place Plautus very high. Horace alone (A. P. 270, Epist. II. I. 17 expresses himself unfavourably about *Plautini numeri* and *sale* and this unfavourable verdict is to a great extent to be explaine by the wide difference between the Prosody and Metre of th two writers.

The originals of Plautus were the Attic writers of the Ne Comedy. The Trinummus was based upon the Θησαυρός Philemon, the Mostellaria upon his Φάσμα. From the Ἔμπορ of Philemon came the Mercator, from his Κληρούμενοι th Casina. The Rudens is drawn from a play of Diphilus, th Asinaria from the Ὀναγός of Demophilus. From the great po of the New Comedy, Menander, come the Bacchides (Δ ἐξαπατῶν), Poenulus (Καρχηδόνιος) and Cistellaria. It must n be supposed that in any case Plautus merely translated. Th phrase '*Latine uortit Maccius*' of the Prologues means 'ga the play its Latin dress'; the version was very free, the poet d

not scruple to depart from his original, or to introduce many allusions to Roman customs, events, laws, places and men, which shew how little he was tied by the fact that he had an original before him. The Greek framework is largely filled with pictures taken from the Roman life around him. The modern parallel would be not the German translations of Shakspere, but the Comedies constantly produced in England 'after the French,' where the difference between French and English taste on many points necessitates often a very wide departure from and extensive modification of the French playwright's work[1]. The delicate handling of Terence represents much more closely the style of Menander.

4. *Text.* The text of Plautus depends on MSS. of three classes. In the first class stands a single MS. A, the famous Ambrosian Palimpsest—the oldest Latin MS. extant—now in the Ambrosian Library at Milan. It is dated as belonging to the 4th or 5th cent., but the codex was separated and written over by a monkish scribe in the 7th or 8th cent., and now there survives about a third part of the leaves with the original Plautine text under the Vulgate of the monk. Imperfect and difficult to decipher as even this remnant is, it is of supreme importance for the text of Plautus. Nothing is left of the Amphitruo, Asinaria, Aulularia, Curculio, little of the Captiui, Cistellaria, Vidularia; of the other plays altogether about half is extant, but in different proportions, so that of the Pseudolus and Stichus little is wanting; less than half is lost of Casina, Persa, Poenulus; about half of Epidicus and Trinummus; more than half of the Bacchides, Mostellaria, Menaechmi, Mercator, Miles Gloriosus, Rudens, Truculentus. The MS. was discovered by Cardinal Mai 1815—an Apograph has been published by W. Studemund.

In the second class fall four MSS. proceeding from one source: (1) Vetus Codex of Camerarius (Joachim Camerarius 1558) of

[1] See a somewhat different view in Warr's Teuffel, Vol. I., pp. 142–4. But F. Leo, Plautinische Forschungen pp. 85 and 91, agrees with the view given in the text.

the 11th cent., formerly in the Palatine Library at Heidelberg, since 1622 in the Vatican Library at Rome. It contains all 20 plays, and is referred to after Ritschl as B.

(2) Codex alter of Camerarius, usually described as Decurtatus and marked C (11th cent.). It contains the last 12 plays, was at Heidelberg and Rome with B, but was taken to Paris 1797, and at the French Restoration to Heidelberg.

(3) Ursinianus or Vaticanus—11th or 12th cent.—contains like C, which it closely resembles, the last 12 plays with Amphitruo, Asinaria, Aulularia, and half the Captiui. This MS. was brought from Germany to Rome in the possession of Cardinal Orsini, 1429, and from it first the last 12 plays became known—the first 8 had been known and copied uninterruptedly. It is referred to as D.

(4) Codex J, in the British Museum, assigned by Ritschl to the 11th cent., containing the first eight plays. Its value is disputed. Goetz pronounces it to be important, though very carelessly written. With this may be classed E, a MS. of the 13th cent. belonging to Ritschl, containing like J only the first eight plays.

These MSS. proceed from one special recension of the text, and are known as the Palatine text.

MSS. of the third class resemble E and J in the first eight, D in the last 12 plays. They are late in date—15th cent.—and unimportant for the criticism of the text. F is used to represent Codex Lipsiensis—15th cent.—belonging to the University of Leipzig; V the 12th cent. Leyden MS.; Z the editio princeps by G. Merula, Venice 1472.

5. *Prosody.* Our notions on the scansion of Latin are derived from Horace, Vergil and Ovid. But their standard, framed upon Greek models, was impossible for a writer living at the time of Plautus. Plautus followed like all early scenic poets the custom of popular speech in the measuring and reckoning of syllables, and generally in questions of scansion and prosody. The new tendency commences—in Plautus' lifetime—with the introduction by Ennius of the Greek Hexameter. Hence there arose for the hexameter a system of rules and

a degree of correctness which sharply separated syllables and assigned them their unvarying metrical length and value. But with the Iambic and the Trochee of dramatic poetry the case was different, not only with Plautus, but with Ennius himself, Terence, Accius and Pacuvius. Catullus and Horace first applied to the Iambic metre the Greek rule strictly observed in the Hexameter.

The Plautine measurement of syllables thus naturally corresponds to the looseness of popular usage. The sharp rules for lengthening by position and fixed length had not yet been introduced. But it is by no means always possible to explain in all cases the popular usage followed. Thus ferĕntarius, sedĕntarius are scanned with the second syllable short. Probably this is because the n was scarcely sounded, but it may have been that a syllable was slurred.

Cicero, Orat. 161, discusses the weak sound of final s, and quotes instances from Lucilius, &c., to shew how it was neglected. Only *poetae noui* found it a stumbling-block. He himself pronounced maximus maximu' in his youth. Thus in Plautus, even in the 6th foot of the Senarius, which is always a pure iambus, and at the close of an iambic Tetrameter acatalectic (=not a syllable short, i.e. with 8 feet), and trochaic Tetrameter catalectic (=a syllable short, i.e. with $7\frac{1}{2}$ feet), s is not counted. Hence such terminations as commonitŭs sum, saluŏs sis, estĭs nunc, occidistĭs me, &c.[1]

Similarly a mute before a liquid does not affect the length of the syllable, so that agros, libros, duplex, &c. are not spondees but iambi.

We may note the following general principles of Plautine prosody.

A. Shortening of long syllables.

The most noteworthy cases are those in which words which we should naturally scan as iambi (⏑ –) become pyrrhic (⏑ ⏑). When the accent or emphasis of pronunciation falls upon the short first syllable, the second syllable instead of being long is

[1] Lindsay, L. L., p. 108.

reckoned as short, probably because in popular pronunciation the long unemphasised syllable was found heavy and inconvenient. Thus we get dómĭ, bónĭs, fórĭs,—a number of imperatives ténĕ, ábĭ, uídĕ, &c. Such words Ennius brought back to their iambic scansion, and only left the short scansion in such cases as bene, male; the variable scansion in such as mihi, tibi, sibi, ubi, uolo, &c. This shortening by which iambic words become pyrrhics is known as the Breues Breuiantes Law, see Lindsay, Latin Language, p. 210. The words most affected are those ending in a long vowel, which are in conversation closely joined with a following word, e.g. uolŏ-scire, abĭ-rus, domĭ-restat, &c.

The regular rule in later Latin is that two consonants—except a mute before a liquid—render a preceding vowel long by position. Double letters in Plautus do not lengthen a vowel—especially ll. Ille, illic frequently have the first syllable short. This is specially frequent if a short monosyllable precedes (Müller, Prosod. p. 330, would confine the usage to these cases). But ll is neglected in caullator, simillimae, satellites, puella, &c. Ll in late Latin, as in modern Romance languages, had an obscure sound. Probably this was so in early Latin and ll was only really sounded in the Augustan age. The *writing* of double consonants was introduced by Ennius.

The same is found with the other liquids, annona, inmortales, irridiculo—before ss, dedisse, necesse, esse.

Position is also neglected before double mutes. Ecce is a common case. So words compounded with it, eccum, eccam. So also ecquis, quicquid, accepisti, occasio, occulto, sagitta, adde, redde, &c.

m at the end of a word was more weakly sounded than at the beginning or in the middle of a word[1]. It did not prevent hiatus or the blending of vowels on either side of it by synaloephe. Final m is frequently omitted in old inscriptions till 130 B.C. Even before consonants m does not lengthen its syllable, hence before a word beginning with a consonant, enim,

[1] See Pronunciation of Latin in the Augustan Period (Camb. Phil. Soc.), p. 5 note, Lindsay, L. L., p. 61.

quiděm, parŭm. Similarly in the middle of a word, nĕmpe, ŏmnis.

Final s was in much the same case. It was omitted in verbs before ne interrogative—rogan = rogasne, iuben = iubesne, uiden = uidesne, &c.[1]

But magis, mage, potis, pote (like amaris, amare in the 2nd sing. pass.) are distinct forms. The longer forms magis and potis are often written when, before another consonant, position is neglected and the last syllable scanned short. So nimĭs, satĭs, minŭs, priŭs, manŭs, erĭs, before consonants.

Similarly s with mute consonants does not make position, sp, sc, st, quiĕsce, harŭspex, Diĕspiter—ĕst, adĕst, potĕst, ĕstis—ĭste, ĭstic, ĭstuc, ŏstĕndo, uenŭstáte—even with an r following, magĭstrátus, minĭstráre, fénĕstra.

Greek words with ζ were written in the time of Plautus in Latin with s or ss. Hence tarpĕsita (even if we write it with the MSS. tarpezita).

x was written for cs but position was neglected, ĕx, ĕxércitus, senĕx, ŭxor.

ps does not necessarily lengthen a preceding vowel, ĭpse, ăbs, ăbscessi, ăbstulisti, &c.

Like m, n followed by a consonant need not lengthen its syllable, tamĕn, in compounded with verbs, &c., ĭncédere, ĭngénium, ĭndĭligenter, ĭnprúdens. So n is neglected in ităn tandem, uidĕn scelestus, &c.

Nor need a vowel followed by nt be long, whether in 3rd pl. in verbs, décĕnt, stúdĕnt, sólĕnt, or elsewhere, ĭntus, ĭnterea, iuuĕntus. So ănte once Capt. 243, ĭnde, ŭnde frequently.

r final does not help to make a vowel long by position—nor always in the middle of a word, ĕrgo, ărgentum, hĕrcle, ŏrnatus.

Hic in all its cases and forms that end in c can be short, at least when a short monosyllable precedes, quĭs hăĕc est, sed quid hŭc, quid hŭnc sollicitas.

d and t are neglected in ĕtsi, tamĕtsi, ut, at, ad, id, apud ndeed apud makes position only with monosyllabic personal

[1] See Leo, Plautinische Forschungen, chap. 5.

pronouns as apúd me, apúd uos), in 3rd sing. of verbs before a consonant. Thus ualĕt pugilice. Hence ătque.

Brix points out that this shortening process only takes place when the accent precedes the shortened syllable. Thus ténĕ, but cóntinē. And if there is a pause after such words, so that the last syllable must be more emphasised than it would otherwise be, the word usually has its proper length; uenī, iubē, pauē, &c.

He confines shortening generally to syllables that precede and follow that on which the accent falls.

In this Brix follows Corssen. Ussing denies that the accent has any such force in Plautus. He considers that a long syllable following a short is shortened by assimilation. Whatever the explanation, at least the fact remains (1) that the shortened syllable must stand after a short one and is always next—whether next before or next after—the accent, (2) that the shortening is most frequent in forms properly iambic, and in longer words and combinations of words that commence with an iambus. The combinations of words where this shortening takes place commence with a monosyllable, or a dissyllable with the second vowel elided, followed by a syllable properly long, e.g. quód ĭn manu, ábi ĭn malam rem, égo ŏbsonabo, &c.[1]

This shortening process depends entirely upon popular pronunciation, which it reflects. It is not a poetic licence, not dependent upon the laws of metre.

The shortening of finals properly long must have been helped by the influence of the expiratory accent in Early Latin.

B. Lengthening of short syllables.

Plautus keeps long or makes long a number of terminations that became regularly short by the time of the Augustan poets.

Thus es (sum) is regularly long in Comedy.

So often the termination ōr in comparatives, as auctiōr, substantives, amōr, verbs, fateōr, particles, ecastōr.

He keeps long, where it suits him, conjugation-endings in

[1] See also Iwan von Müller, Handbuch, Zweiter Band (2nd edit.) *p. 823.*

s and t, as erīs, egēt, especially in the subjunctive, sīt, fuāt, uelīt, in the perf. uixīt, fuīt, and the exact-future adduxerīt.

Third-declension ablatives are often long when written e, as well as when written i, e.g. retē, carnē, ordinē, militē.

Ego has ō often—mihī, tibī, sibī often, modō sometimes, immō always.

As might be expected there is some licence in dealing with Greek words. Acheruns is scanned with the first syllable long. Therapontigonus, Curc. 430, has the second syllable long. trapezita often has the first syllable long—perhaps we should in such cases with Ritschl write tarpessita.

Greek proper names with ll are sometimes shortened, as Căllicles. Adjectives properly in aeus (= Greek *-αιος* which is sometimes *-ᾶιος*) can be written eus and scanned ĕus, and schema = *σχῆμα* is in Amph. 117 schĕma.

C. Vowels added and Synizesis.

In the pronunciation of words Plautus and his contemporaries at times (*a*) add a vowel for ease of pronunciation—especially in new formations from the Greek, (*b*) subtract a syllable by synizesis.

a. (1) Thus *u* is added before l and m, *i* before n, when these liquids follow k, p, t, m. In some words this inserted vowel has held its place at later periods of the language, e.g. Aesc*u*lapius (*Ἀσκλήπιος*), Herc*u*les (*Ἡρακλῆς*). Others in Plautus are Alc*u*mena, Tec*u*messa, drach*u*ma, Proc*i*na, Cuc*i*nus (*κύκνος*), techi*n*a (*τέχνη*), gymi*n*asium (*γυμνάσιον*), and mi*n*a which survived. This process is known as *anaptyxis* and the parasitic vowel as *svarabhakti*.

In true Latin words, as fauitores for fautores, purigare for purgare, iurigare for iurgare, discipulina for disciplina, extempulo for extemplo, the vowels are not 'inserted' but original. See on this I. Müller, Hdb. ii^2. p. 277, Lindsay, L. L., p. 145 ff.

(2) But in neuter nouns, especially in -culum (-clum), before suffixes beginning with m and n, and adjectives ending in -dus, the short (original) form is commoner than the long form in Plautus. Such are uinclum, periclum, saeclum, uehiclum ; tegmen, lamna, domnus ; caldus, soldus, ualde.

Less common instances of the original shorter form are postus (positus), poplus (populus), manuplares (manipulares).

Verbs which shew an omission of the root vowel are surgo, pergo (porgo) and surpio for surripio.

With adjectives ending in -er Plautus more usually writes the longer form—dextera is more usual than dextra. But he often has dextrouorsum, and apparently altra, altrum, for altera, alterum.

The short form is very common in 2nd per. sing. of so-called perf., and in so-called perf. inf., e.g. dixti, duxti, uinxti, pinxti, uexti, misti, scripsti, accepsti, dixe, duxe, uexe, spexe, traxe, intellexe, &c. Dixisti, duxisti, &c. are of later origin.

b. meus, tuŏs, suŏs (not tuus, suus), deus are scanned as monosyllables. So quoius, quoi, huius, huic, rei, dies, diu, fui, trium, duas, ais, ain, ait, eo, eam, eas, eat, eant, &c.

The trisyllabic forms of meus, tuŏs, suŏs, deus, &c. are dissyllabic. So duorum, duellum, fuisti, fuisse, puella, diebus, &c. Diutius and exeundum are trisyllabic.

The vowels are regularly run together in proin, proinde, dein, deinde, dehinc, deerrare, dehortari, deosculari, and deesse.

To the same principle we may assign a number of shortened case-forms, īs for iis, isdem for iisdem, and verb-forms exit, redit (perf.), aibam, aibas, and so on.

6. *Hiatus.* The general attitude of Latin to *hiatus* is given by Cicero Orat. 150, 'Quod quidem Latina lingua sic observat, nemo ut tam rusticus sit, qui uocales nolit coniungere.' Greek allowed hiatus, but 'nobis, ne si cupiamus quidem, distrahere[1] uoces conceditur.' Then, after quoting examples of hiatus from Naeuius and Ennius, he concludes 'hoc idem nostri saepius non tulissent.' Quintilian also (IX. 4. 33) disapproves 'uocalium concursum, quod cum accidit, hiat et intersistit[2] et quasi laborat oratio.'

In Plautus, as his text has reached us, *hiatus* occurs between two words closely connected—a preposition and its noun, a pair

[1] distrahere = to leave an hiatus)(contrahere.
[2] intersistit = comes to a standstill.

of nouns, a noun and its verb, an adjective and its noun, &c., de ea, octo hominum, gratiam habeo, tuam amicam, eri imperia.

But *hiatus* is practically confined to cases when there is a pause in metre or in sense which at least tones down the harshness. Thus there may be *hiatus* at the caesura. Most frequently where *hiatus* occurs there is a pause in both sense and metre, and, even where these double pauses coincide, in an overwhelming number of cases there is no *hiatus*, e.g. when one speaker leaves a line unfinished and another takes it up *hiatus* is rare.

Hiatus most frequently accompanies breaks in sense when they are considerable, especially if there is a change of speakers.

Most frequently *hiatus* is met with in the case of monosyllables with a long vowel (pro, de, &c.) or a short vowel if the word ends with m (nam, cum) in cases like quae ego, qui in, nam ego, ne ego, qui homo, di ament, cum Alcumena, quam ob rem, qui obuiam.

Cases of *hiatus* are pretty frequent before homo, in nom. gen. dat. acc., flagitium hominis, quoi homini, esse hominem. Bergk and Corssen in these cases would write homōnis, homōni, homōnem.

There is a similar *hiatus* before *habeo*, gratiam habeo; *hic*, tu hunc, tu hoc, quoi haec, qua huc, and other words beginning with h.

As might be expected *hiatus* is allowed in interjections, especially after the monosyllables o, au, ah, eu, heu, em—and with vocatives.

Generally it may be laid down that *hiatus* is permitted (1) after monosyllables, (2) after dissyllables which scan as pyrrhics whether the last syllable is naturally short or shortened, (3) after words of more than two syllables 'perrarum esse hiatum nec sine excusatione ferendum' (Ussing, p. 224 q.v.).

It will be understood that the lines are quite distinct one from another, and that a vowel at the end of one verse followed by another at the beginning of the next does not make an hiatus.

7. *Metre.* For an account of the Plautine Metres see Ussing, pp. 174—192; with Christ, Metrik der Griechen und Römer;

Klotz, Grundzüge altrömischer Metrik; Müller, Plautinische Prosodie; Spengel, Reformvorschläge, and other standard works.

Short notes on the chief metres only are here given.

The *Iambic Senarius* is the regular metre of dialogue, where there is no excitement, but calm straightforward narrative. Greek Iambics have accustomed us to the idea that the 2nd, 4th and 6th feet, which mark the metre, must be pure [⏑–]. But the Latin poets admitted spondees [– –], and even anapaests [⏑⏑–], not only in the 1st, 3rd and 5th, but also in the 2nd and 4th feet. The 6th foot only must necessarily be a pure iambus. The verse seldom ends with two iambi. Diomedes asserts that tragic poets always wrote a spondee in the 5th foot.

There is no objection to dactyls [–⏑⏑] provided there are not too many, and a dactyl is seldom followed by an anapaest.

Most licence is allowed in the first foot, where a proceleusmatic [⏑⏑⏑⏑], a bacchic [– – ⏑], or a cretic [– ⏑ –] is sometimes found.

Penthemimeral is more common than hephthemimeral caesura. Hiatus is most common at the caesura.

The *Trochaic Septenarius* (tetrameter trochaicus catalecticus) was employed when the speech was important or excited, and is used by Plautus with great effect. There is a diaeresis after the 4th foot which should coincide with the end of a word. This is occasionally neglected. A tribrach [⏑⏑⏑] can be substituted for a trochee [–⏑], except in the 7th foot where it is rare—a spondee can be used not only in 2nd, 4th and 6th (as in Greek), but in 1st, 3rd and 5th.

The Latin admitted a dactyl instead of a spondee, save in the 4th foot, where it is rare. A dactyl is most common in the first foot.

The *Iambic Septenarius* (tetrameter iambicus catalecticus) is a favourite comic metre. The treatment is the same as that of the Senarius, except that, as there is a diaeresis after the 4th foot, that foot and the 7th ought to be pure. But tribrachs, spondees and dactyls are found in the 7th foot.

Octonarii, iambic and trochaic (i.e. tetrametri acatalectici), are used by Latin Comedians in highly excited scenes where great

bustle and haste are intended to be expressed. This is an innovation, for Greek writers do not use these metres. The diaeresis after the 4th foot is more often neglected in octonarii than in septenarii. Trisyllabic feet are found in the 4th place, the 8th foot is pure.

When the excitement has passed the octonarii usually pass into another and quieter metre, generally trochaic septenarii.

A system of octonarii is terminated by a clausula (short verse) of kindred metre, i.e. an iambic system will finish with iambi, a trochaic with trochees.

Similar short lines are sometimes prefixed to systems.

Trochaic octonarii are seldom long-continued.

Anapaests (generally acatalectic) are used by Plautus with considerable licence. Thus a dactyl is followed by an anapaest, and a proceleusmatic substituted for an anapaest. The anapaestic metre was difficult to observe accurately in Latin.

Other metres are *Cretic* [–⏑–], *Paeonic* [–⏑⏑⏑ or ⏑⏑⏑–] (a cretic is often substituted for a paeonic—a choriambus [–⏑⏑–] is admitted), *Bacchiac*, tetrameter and trimeter, and mixed metres in Cantica, for which see the authorities given above.

Terence may have a more artistic mastery than Plautus of the ordinary metre of the dialogue. He cannot approach him in facility of adapting and varying his metres, 'his *numeri innumeri*, to the animated moods and lively fancies of his characters' (Sellar).

8. *The Parts of a Roman Comedy*, &c. (*a*) The separate parts of a Roman comedy are Prologus, Diuerbium, and Canticum. The Prologue is defined by Aristotle (Poet. 12) to be all that precedes the entrance of the Chorus. In Roman Comedy a Prologue, where there was one, served two purposes: (1) it placed the audience in possession of the plot so far as was necessary, told them the provenance of the play and so forth, (2) it took the place to some extent of the παράβασις in the Old Greek Comedy, and gave the poet an opportunity of expressing his views to the audience and asking their favour. The Bacchides, Epidicus, Mostellaria, Persa, Stichus have no Prologue, and the Prologues now prefixed to Plautine plays

(e.g. Amphitruo, Casina, Menaechmi, Pseudolus) are post-Plautine. In any case the Prologue is no part of the play proper. It merely does what the modern programme or play-bill now serves to do. It was nôt spoken by one of the characters, but by an actor dressed for the purpose (ornatu prologi).

The constituent parts proper, then, of the play are the dialogue (diuerbium, or deuerbium as some write it) and the cantica. A canticum proper was a lyrical monologue (*μονῳδία*) accompanied by the flute, and delivered with appropriate gesture. A change of metre represented a change of feeling. Hence the metres are very varied and the rhythms very lively. In a wider sense under the *cantica* are included the scenes written in trochaic Septenarii declaimed with musical accompaniment—what we should call *recitative*. All iambic scenes are included as diuerbia. They had no musical accompaniment, and include all the quiet parts of the play, the ordinary narrative and dialogue, as distinguished from the excited and high-wrought scenes.

This distinction is sometimes marked in MSS. by the letters C and DV[1], which indicate the musical and non-musical portions, as Canticum and Diuerbium.

The Tibicen served two purposes: (1) he filled up the short intervals during which the stage was vacant, (2) he furnished an accompaniment to all cantica, including both the cantica proper and the trochaic scenes.

(*b*) The Greek rule which required—with some exceptions—that there should not be more than three actors on the stage at once, or employed in a play, was not observed in Roman Comedy. Often five actors are necessary. In only two of the extant plays of Plautus, Cistellaria and Stichus, both of which are incomplete, would three actors be sufficient. The Captiui, Epidicus, Mercator, Pseudolus require at least four; ten of the plays demand

[1] These marks given in the Palatine text are not older than the Arguments. DV for *diuerbium* is like P.F.=*praefectus*, d.d.=*dedicare*, q.d.=*quondam*, which are scarcely to be found in inscriptions before *the 2nd century*.

at least five performers, the Poenulus and Rudens need six. Ritschl conjectures seven in the Trinummus. Nor did the Roman comedians guard against scenes in which more than three characters spoke. On this see F. Schmidt (Zahl der Schauspieler bei Plautus und Terentius).

(*c*) The division of the play into Acts has been retained for convenience, not because it was the original arrangement. The law which prescribes that all plays should contain five Acts and no more was unknown to the Greeks. Aristotle (Poet. 12) gives as the constituent parts of a tragedy *πρόλογος, ἐπεισόδιον, ἔξοδος, χορικόν*. The number of *ἐπεισόδια* depends upon the number of *στάσιμα* by which they are divided, and differs in different plays. Thus, if we reckon *πρόλογος* and *ἔξοδος* as Acts, there will be five Acts in the Prometheus Vinctus, Septem c. Thebas, Agamemnon, Choephori, Eumenides; but four in Euripides' Supplices, Heracleidae, Iphigeneia in Tauris, Rhesus; six in Sophocles' Ajax and Oedipus Tyrannus; seven in Sophocles' Antigone, and in Euripides' Medea and Hercules Furens.

The law is Alexandrine and is undoubtedly observed in post-Alexandrine writers. But the Roman comedians knew nothing of the division into Acts, nor of any fixed number of Acts, nor do their MSS. shew any trace of such a division. Horace (A. P. 189) first speaks directly of the regular five Acts, and critics, e.g. Donatus, frequently complain of the difficulty of dividing the existing plays into Acts.

On the other hand the division into scenes is regularly found in the MSS. of Plautus and Terence, and the names of the characters speaking in each are given as headings (*tituli*).

The intervals between the scenes were filled up by the orchestra, especially by a favourite tibicen, or by the choragus. There is no change of scenery in the Plautine plays, and save for these short pauses filled up by simple music the play goes right on from the lowering of the curtain at the commencement to the raising at the close.

9. *Some Points of Contrast between Greek and Roman Comedy.* The Old Attic Comedy was a passing phase and could never have been a permanent type. It was personal and

political. Its end was political satire. Such comedy could exist only under democracy. It rose with the democracy and it fell with the democracy. Even while it flourished Crates wrote plays more analogous to the original (Sicilian) type. But the decay of the Old Comedy was no sudden thing. We may trace the process of disintegration in the later plays of Aristophanes himself. Thus in the Plutus, which, as it stands, is a play of the Middle Comedy, there is no Parabasis, and the Chorus is magni nominis umbra. When we hear further that it became very difficult to get people to undertake the large expenses the Chorus entailed, it is evident that its complete disappearance was only a question of time.

Hence in the New Comedy we expect to find neither (1) political satire, nor (2) a Chorus. The New Comedy is almost wholly social—it is the comedy of life and manners, in the sense in which we now understand the word. And these are the topics upon which Roman Comedy was based.

The Romans took over the Greek Theatre as a whole. But their stage, a mere temporary platform (*pulpitum*), was more limited in its resources. The scenery represented a fixed exterior—a street with houses at the back and a narrow lane (*angiportum*) between them. The frontage of the stage was great—some authorities say 180 feet. Hence the scenes (e.g. the opening of the Epidicus) where slaves hurry across the stage, for owing to its length the audience could keep them in sight for some time. The doors of the buildings at the back opened outwards on to the stage. A character coming out often talks with others inside. And, as the stage represents an exterior, no interior is shewn. All meetings and conversations must take place in the street. The Greek Orchestra has disappeared and the space thus made vacant is filled with the best seats.

The Chorus of the Old Greek Comedy has also disappeared, and thus the lyric element proper is lost. The Chorus was the bond of union in the ancient drama, the basis of its structure as an alternation of odes and episodes. But New Comedy and *Roman Comedy* consisted of a series of scenes, which rapidly

succeeded one another. Any interval was filled up with simple music.

Yet the lyric element has not disappeared. For (*a*) The moral reflections concentrated in the Greek Choral Odes are now scattered throughout the play, or assigned to some characters of a moralising turn of mind. And these reflections are expressed in lyric metres. (*b*) Again the soliloquy assumes a prominent place. And to these two partial methods of replacing the Chorus we may add a third. (*c*) Its general function has been to some extent undertaken by the Prologue and the Epilogue.

There is another duty of the Greek Chorus which is performed by the Prologue, viz., that by which in the Parabasis the Chorus addressed the audience in the poet's name, e.g. the Prologue of the Captiui asserts the high moral tone of the play, much as does the Parabasis of the Clouds.

But, to go back to the lyric element, the Greek Chorus has left a permanent mark on Comedy in the variety of the metres employed. The metres of Plautus are not less numerous than those of Aristophanes. And they give variety, emphasis and clearness to the whole play. A change of feeling is accompanied by a change of metre. Lyrics in Roman Comedy are 'the medium for the exceptional': accelerated rhythm is used for any scene of emotion or excitement: the ordinary blank verse (iambi) for quiet scenes where the action is in a state of rest.

The Greek Comedy allowed incidental effects. Such are the scenes in the Birds and the Clouds, where a number of persons are brought in for a moment simply for the moment's laugh. The Frogs may be said to have an under-plot. At first we are interested mainly in Xanthias, but when the plot proper begins we hear no more of him. The Roman authors went further than this. They worked two plots together. And sometimes to get two plots they combined two Greek plays (*contaminatio*). The favourite characters to create this double interest are the parasite and the cunning slave. Indeed very few Roman comedies are content with a single plot. And the interest is heightened in various ways, by doubling the characters and

contrasting them, by elevating subordinate into independe characters, by pourtraying the fortunes of the servants no le than those of their masters, and so forth. Thus we are comin to the Shaksperian conception of plot—'the weaving of distin stories into one common dramatic pattern.' See on this l R. G. Moulton's Ancient Classical Drama, on which the abo notes are mainly based.

10. *The Trinummus.* (1) The Trinummus is based upo the Θησαυρός of Philemon (c. 330—262 B.C.), perhaps the greatest Athenian favourite among the poets of the New Attic Comedy.

Plautus is fond of Philemon as a model. The Mercato is drawn from Philemon's Ἔμπορος, the Mostellaria from hi Φάσμα, the Casina from his Κληρούμενοι.

But in this as in other plays it would be a great mistake t regard Plautus as a mere translator. The only fragment o the Θησαυρός cited by Athenaeus (IX. 385 *e*) *οὐκ ἔστ' ἀληθ παραλογίζεσθ' οὐδ' ἔχειν ὀψάρια χρηστά* cannot be traced with any probability in the Trinummus.

The Latin name of the play is taken from the coins given to the Sharper (*Sycophanta*) for his services v. 843. The title does not throw any light upon the contents of the play or the nature of the story, but is borrowed from a chance incident that has little bearing upon the main facts. A similar case is the Rudens, where the play is named from the cable with which the trunk is dragged ashore. There the original was the Πήρα of Diphilus, and the natural name Vidularia was out of the question because already appropriated to another play of similar plot. It may be conjectured that the same thing has happened here, i.e. that the obvious name Thensaurus could not be used by Plautus because it had already been attached to another play.

The story briefly is this. An Athenian citizen Charmides resolves to go abroad and trade, to better his fortunes impaired by his son's extravagance. He entrusts his property, his son Lesbonicus and his daughter, to the safe-keeping of his old friend Callicles. Lesbonicus is a profligate, he wastes the property and is finally obliged to sell even the house. In the

duct, but a statement of the facts soon satisfies him
llicles deserves not blame but praise (Act I.).
his point Lysiteles, the model son of the virtuous Philto,
his friend and gratify his own love, induces his father
the hand of Lesbonicus' sister in marriage. They ask
without a dowry, but to this the brother will not consent.
nks that to marry his sister without a dowry would
on his own honour, and so offers the only estate he
as her dowry. His slave Stasimus dissuades him from
with his last possession and tries to deter Philto from
the estate by a comic misrepresentation of its fatal
er (Act II.). However, neither will the girl's guardian,
s, suffer her to marry without a portion. He has the
treasure from which a dowry can be provided, but, that
not reveal the secret, he determines by the advice of
onides to dress up a sycophant, who is to say that he has
t home money from Charmides (Act III.).
this juncture Charmides does return. He encounters
cophant, who has never seen him though he professes
e from him, fools him gloriously and sends him away.
neeting with the Sycophant makes Charmides very
, and his apprehensions are further excited by Stasimus.
narrative of the facts shews Charmides how faithful to

Athenian comedy. The story is a well-drawn family history, excellently told and regularly developed, the characters are all typical and are sketched with care. The old men, Charmides, Callicles, Megaronides and Philto, are all distinct types, and their characters are consistent and form effective contrasts. The highly moral Lysiteles is an excellent foil to the spendthrift but good-hearted Lesbonicus. The comic element proper is supplied by the slave Stasimus and the Sycophant.

The play is disfigured by no grossness; it is a quiet play (*lenis*, *stataria*, as contrasted with *motoria* a lively bustling play, such as the *Asinaria*). It is a remarkable feature that the *Trinummus*, like the *Captiui* another moral play, has no female character among the *dramatis personae*.

If we analyse the play we find that Act I. contains the narrative of the facts as unfolded in the conversation between Callicles and Megaronides. Act II. introduces us to the family of Philto and the proposal of marriage. Act III. developes the complications that arise on the unwillingness of Lysiteles to impoverish his friend by accepting a dowry, and the reluctance of Lesbonicus to allow his sister, and of Callicles to allow his ward, to marry without a dowry. These complications are further complicated by the mission of the Sycophant. Act IV. relates the discomfiture of the Sycophant, but leaves Charmides till the end in uncertainty as to the true state of things. With the explanation of Callicles the unravelling of the difficulties begins. Act V. clears up the difficulties, and all ends happily. Thus vv. 23—601 contain the *expositio*, vv. 602—1092 the *inuolutio* (entanglement), vv. 1093—1189 the *euolutio* (disentanglement).

In the structure of the play it should be noted that there are two distinct interests: (1) the difficult position of Callicles, (2) the marriage negotiations, and that these two plots are worked together side by side and for the most part kept distinct by the different metres employed for each. The Callicles plot is worked in iambic metre, i.e. as we should say in blank verse; the marriage plot is worked in lyrics or accelerated rhythm. *Thus*

BLANK VERSE.	ACCELERATED RHYTHM.
I.	
Callicles' character is cleared his friend Megaronides	23—222.
	II.
	After some moralising by both father and son, Lysiteles opens the marriage proposal and Philto undertakes to make it. 223—391.
Soliloquy of Philto—when Lesbonicus with his slave comes up, proposal scene	392—601.
	III.
	News of the intended marriage—discussion of the dowry between the bridegroom and the bride's brother 602—728.
Callicles' position made still more difficult by the proposed marriage—plan of sending Sycophant devised	729—819.
	IV.
	Return of Charmides and the main complication, the conflict of Charmides with the Sycophant 820—997.
Soliloquy of Charmides—his doubts	998—1007.
	Complication continued—the encounter with Stasimus 1008—1092.
Resolution of the difficulties—meeting of Charmides and Callicles	1093—1114.
	V.
	General explanations and preparations for the marriage 1115—end.

See Mr R. G. Moulton, The Ancient Classical Drama, p. 443.

As is generally the case in Plautus, but not in Terence, the play has a Latin title, while the names of the characters are all Greek. The names appear to be taken without change from Philemon's play. They are ordinary Athenian names and are

not to be pressed to make 'speaking names,' i.e. names which express the bearer's character, unless it be in the cases of the virtuous Lysiteles (λυσιτελεῖν) and the resolute Stasimus who will stick to his point.

The scene represents as usual the fronts of houses in the background with an open street in front. The houses are those of Callicles, which he has bought from Lesbonicus, and Megaronides. Between the houses is a space or lane (*angiportum*), and in this space and in the street in front of the houses the action of the play takes place.

Right and left of the stage is an entrance. That on the right of the spectators leads to the Forum, that on the left to the Harbour. Thus persons coming from the city enter from the right, persons returning from foreign parts come in on the left.

Five actors would be required to fill the rôles of this play, viz. (1) Lesbonicus, (2) Lysiteles—one of these could undertake the part of the Sycophant, (3) Callicles and Philto, (4) Charmides and Megaronides, (5) Stasimus. The wigs worn by the actors shewed the kind of character they represented. Old men wore white wigs and used sticks, young men black wigs, slaves red wigs. Charmides is dressed as a traveller, the Sycophant disguised as a foreigner.

The play has deservedly been a favourite, and has often been imitated since the revival of letters. Thus it has been the model of the Italian 'La dote' of J. M. Cecchi, of the French 'Le trésor caché' of Destouches, and of the German 'Der Schatz' of Lessing.

There are separate editions of the *Trinummus* by G. Hermann, Leipzig 1800 and 1853, Geppert, Berlin 1844, Leipzig 1854, J. Brix, 3rd edit. Leipzig 1879, 4th edit. re-edited by Niemeyer 1888, W. Wagner, Cambridge 1872 and 1875, A. Spengel, Berlin 1875, Freeman and Sloman, Oxford 1883, E. Cocchia, Turin 1886.

(2) The date of the *Trinummus*.

The passages which throw light on the question of the date of the play are the following:

v. 990 *uapulabis meo arbitratu et nouorum aedilium.*

From 266—153 B.C. the new magistrates entered upon office

on the 15th of March. The aediles are here spoken of as still 'new,' they have recently entered upon their duties, so we must look for a festival which comes not long after the Ides of March.

This shews that the play was produced at the *ludi Megalenses* or *Megalensia* which took place in April, for the *ludi Romani* were in Sept. and the *ludi plebei* in Nov.

The *Megalensia* became scenic in the year 194 B.C. Hence the play could not have been earlier than that year.

v. 542 *tum autem Syrorum, genus quod patientissimumst hominum* &c.

Syrian slaves may no doubt have been known in Rome before the war with Antiochus 191 B.C., but probably did not appear in any great numbers until the close of the war.

v. 545 the allusion to the *supplicium* of the Campanians, the mention of gold Philippics v. 152, the complaint of moral corruption, self-seeking and greed vv. 28 ff., 283 ff., 1028 ff. all point to 190 B.C. as the earliest year possible for the first production of the play.

Thus we infer that the *Trinummus* belongs to the last period of Plautus' activity, and is one of his latest plays.

It will be remembered that there was at this time no permanent theatre at Rome. Wooden theatres with rows of seats were built regularly each year after 145 B.C.; the first stone theatre was the Theatrum Magni completed by Pompey 54 B.C. In the time of Plautus and Terence scenic displays took place near the temple of the god in whose honour the festival was held. A temporary wooden stage was put up, and the audience stood unless they chose to have their own seats brought for them.

One play only was presented on each day. The performance commenced about noon, and ended in time for the spectators to return home for dinner.

(3) The Text of the *Trinummus*.

Part of the *Trinummus* is contained in the great Ambrosian Palimpsest A. The verses which it exhibits are 1—96, 173—569, 637—673, 738—774, 836—863, and 1045—1078, i.e. a little more than half the play.

On the whole the text of few plays is in a better condition.

It has been already pointed out that the MSS. BCD are closely connected. They all come from one original which was perhaps a minuscule MS. of the 9th cent., which in turn must have come from an archetype written in capitals, and presumably not later in date than the 5th cent. The text of this archetype is known as the 'Palatine' text, and BCD are referred to as the 'Palatine' MSS.

The discovery of the Ambrosian Palimpsest (A) gave a rival text, the 'Ambrosian' text as it is called. Had the whole of the plays been preserved in A there would have been doubt about the reading of very few lines. But unfortunately what we possess is a mere fragment, and the letters are often quite illegible.

Where the assistance of A is not available, the 'Palatine' text is the best. Of the MSS. BCD the best is B. C and D are copied from a single MS. and often reproduce its errors of omission, substitution and so on. B is a more faithful copy of the original and often serves to correct these errors. Where B disagrees with CD, we can generally assure ourselves that the reading of B was the reading of the common original, that the reading of CD is a corruption due to the writer of the MS. of which C and D are immediate copies. But where B agrees with CD, the reading must be the reading of their common original.

For further details see Mr W. M. Lindsay's article in the Classical Review, June 1897.

11. *The Prologue.* It may be convenient to say something, beyond what has been said p. xxv, about the Plautine Prologues here. The Prologue is defined by Aristotle (Poet. 12) as all that precedes the first Choral Ode. In the Old Comedy anything the author wished to say directly to the audience was said, not at the beginning but in the middle of the play, by the παράβασις. In Tragedy, Euripides is the great employer of the Prologue. His habit is severely criticised by Aristophanes in the Ranae v. 1200 ff. To Comedy the Prologue was more appropriate, and was common in the plays of the Middle and New Comedy. Following the practice of Menander and his contemporaries, Plautus when he wrote a Prologue usually assigned it to some *one outside* the regular dramatis personae. Thus in the

Aululariа the verses are delivered by Lar Familiaris, in the Rudens by Arcturus, in the Trinummus by Luxuria. Terence used his Prologues for a polemical purpose, to gain the favour of the audience and defend himself from the attacks of a rival poet.

It is assumed that Prologues were at one time prefixed to all the Plautine plays. The Bacchides, Epidicus, Mostellaria, Persa, Stichus have none now. The Curculio has none but has a sort of *παράβασις* in the Third Act. Only two lines survive of the Prologue to the Pseudolus. In the Miles and Cistellaria the plot is explained in a scene of the First Act. But in the Amphitruo and Mercator the Prologue is delivered by one of the persons of the play. Yet the Prologues to the Amphitruo, Captiui and Poenulus contain references to improvements in the Theatre—seats &c.—which were not introduced until after the death of Plautus: that to the Casina declares itself post-Plautine. The Prologues to seven plays speak not of 'poeta' but Plautus or Maccius, and belong to the revival of Plautine study 'in the first half of the 7th cent. A.U.C.' Setting on one side the Prologues to the Aululariа, Rudens and Trinummus[1], we may lay it down that the extant Prologues are post-Plautine.

In any case the Prologue is no part of the play proper. It is not spoken by one of the characters but by an actor dressed for the purpose—*ornatu prologi.*

These Prologues merely do what the modern programme or play-bill serves to do. The constituent parts of the play proper are *diuerbium* and *cantica*, see p. xxv. All iambic-scenes are included as *diuerbium* 'dialogue.' They had no musical accompaniment. As *cantica* are included both lyrics proper and scenes declaimed with musical accompaniment.

On the question of the Prologues generally see Ritschl Parerga I. 180—238, Liebig de prol. Ter. et Plaut. 1859, Dziatzko de prol. Plaut. et Ter. 1864, Trautwein de prol. Plaut. indole atque natura 1890.

[1] Trautwein adds Cistellaria, Miles, Mercator; and Leo (Plautinische Forschungen, chap. IV.) goes further still. He includes as Plautine the Prologue of the Asinaria, which has, he says, 'all marks of being genuine and original.'

12. *The Life depicted in the Play.* The social conditions implied by the piece, particularly so far as the slaves are concerned, contrast so strongly with what we know of the *grauitas* of Roman family life that some explanation is necessary. Cato the Elder best typifies the mode in which the private life of a respectable Roman citizen should be spent. 'His domestic discipline was strict. The servants were not allowed to leave the house without orders, or to talk of what occurred in the household to strangers. The more severe punishments were not inflicted capriciously, but sentence was pronounced and executed after a quasi-judicial procedure: the strictness with which offences were punished may be inferred from the fact, that one of his slaves who had concluded a purchase without orders from his master hanged himself on the matter coming to Cato's ears. For slight offences, such as mistakes committed in waiting at table, the consular was wont after dinner to administer to the culprit the proper number of lashes with a thong wielded by his own hand' (Mommsen, II. 405). Nothing could be more different from this strict régime than the conduct of the slaves in the Plautine plays, familiar and on an easy footing of intimacy with their masters.

We cannot too carefully bear in mind that the plays put upon the Roman comic stage were Greek in everything but their language. No doubt they are full of Roman touches. The tresuiri and the aediles are grotesquely mixed with agoranomi and demarchi. The Athenian scenery does not prevent a sudden transportation for a few lines to the Capitol or the streets of Rome. But in all essentials the plays are Greek. It was inevitable that they should be so. In everything except politics Greek influence was felt. The very work of education at Rome was chiefly in the hands of slaves, freedmen, or foreigners, in other words chiefly in the hands of Greeks or half-Greeks. 'The Romans could no doubt learn to read and write Latin by means of the Twelve Tables; but Latin culture presupposed a literature, and no such literature existed at Rome.' Besides this the Roman popular festivals were throughout under the influence of Greeks. There arose a demand for plays.

The impatience of the people would not give the native Italian dramatic elements time for development. 'The Romans desired a theatre but the pieces were wanting.' Literature came to Rome along with the sovereignty of the world.

Poenico bello secundo Musa pennato gradu
Intulit se bellicosam Romuli in gentem feram.

Hence it came to pass that both education and literature took stand on Greek ground. The school and the stage were thoroughly anti-Roman. They were two of the strongest influences at work throughout the whole period in sapping Roman conservatism at the most brilliant era it ever had.

The Roman police-regulations undesignedly fostered this Hellenism. The Roman police allowed no politics on the stage. Comedy was allowed to bring forward no Roman on the *pulpitum*. Even when it was admitted as a national amusement it 'remained as it were relegated to foreign lands.'

This will explain why the plays of Plautus and his fellows are all *palliatae*. It is a remarkable illustration of this effect of police-regulations at Rome that almost contemporaneously a national comedy was introduced in the provincial towns. The earliest composer of *togatae* known to us is Titinius. His pieces also were based upon the New Attic Comedy: but with him it was imitation, not translation. The scene was laid in Italy: the actors appeared in the Italian dress (*toga*). The pieces really dealt with Italian life and habits. The life represented was usually that of southern Latian towns, Setia, Velitrae, Ferentinum, and the delineations were fresh and lively. The very titles of Titinius' plays illustrate the life of which he treated.

But at Rome the general Hellenic influence, the absence of a Latin literature, the demand for theatrical entertainment, and the stringency of the police restrictions, prevented the production of anything except *palliatae*, in which, as has been said, there was nothing really Latin save the language in which the play was dressed.

And so the conditions of life depicted were Hellenic, cosmopolitan, certainly not Roman. Before the time of the New

Comedy Greek ideas about slavery had changed. Euripi
may be taken as the mouthpiece of liberal Athens on
subject (see Ion 854, Hel. 728). 'The slave-world was utt
different; the Roman slave was a piece of household-furnit
the Attic slave was a servant. Where marriages of slaves oc
or a master carries on a kindly conversation with his slave, t
Roman translators ask their audience not to take offence
such things which are usual in Athens; and when at a la
period comedies began to be written in Roman costume, t
part of the crafty servant had to be rejected, because the Rom
public did not tolerate slaves of this sort overlooking a
controlling their masters' (Mommsen, II. 432).

There is no more striking proof that a foreign life is bei
presented in Roman Comedy than the fact that whenever it
necessary to refer to a Roman law, a Roman custom, a Roma
poet, the Roman language, the thing is described in true Gree
style as 'barbarian.'

This very representation of a life foreign to the audience
imposed many restrictions on the adapter. He must perforce
cut out all characters that would be incomprehensible to an
ordinary Roman. He must trim the conversation, the dishes,
the jokes down to the level of his hearers. These remarks may
serve to explain at once why the treatment of the originals is so
free and why the life described is so essentially un-Roman.

In one point of the treatment of slaves on the stage Mommsen sees the hand of the adapter who is adding something outside his original. 'In the endless abundance of cudgelling and in the lash ever suspended over the back of the slaves we recognise very clearly the household government inculcated by Cato, just as we recognise the Catonian opposition to women in the never-ending abuse of wives' (II. 435). The criticism is true, if understood of the extent to which these things are dwelt on—not of their presence in the plays together.

The whole of Mommsen's two chapters on 'Faith and Manners' and 'Literature and Art' (II. 394—479) deserve close attention from the student of Roman Comedy.

T. MACCI PLAVTI

TRINVMMVS

GRAECA THENSAVRVS PHILEMONIS

PERSONAE.

LVXVRIA CUM INOPIA PROLOGVS
·MEGARONIDES SENEX
·CALLICLES SENEX
·LYSITELES ADVLESCENS
·PHILTO SENEX
·LESBONICVS ADVLESCENS
STASIMVS SERVOS
·CHARMIDES SENEX
SYCOPHANTA

ARGVMENTVM.

Thensaúrum abstrusum | ábiens peregre Chármides
Remque ómnem amico Cállicli mandát suo.
Istóc absente mále rem perdit fílius.
Nam et aédis uendit: hás mercatur Cállicles.
Virgo índotata sóror istius póscitur.
Minus quó cum inuidia eí det dotem Cállicles,
Mandát qui dicat aúrum ferre se á patre.
Vt uénit ad aedis, húnc deludit Chármides
Senéx, ut rediit: quóius nubunt líberi.

PROLOGVS

LVXVRIA INOPIA

Lv. Sequere hác me, gnata, ut múnus fungarís tuom.
<In.> Sequór: sed finem fóre quem dicam néscio.
<Lv.> Adést: em illae sunt aédes: i intro núnciam.
[*Exit Inopia.*
Nunc, néquis erret uóstrum, paucis ín uiam
Dedúcam, si quidem óperam dare promíttitis.
Nunc ígitur primum quaé ego sim et quae illaéc siet,
Huc quae ábiit intro, dícam, si animum aduórtitis.
Primúm mihi Plautus nómen Luxuriae índidit:
Tum | hánc mihi gnatam ésse uoluit Ínopiam.
Sed ea húc quid introíerit inpulsú meo,
Accípite et date uocíuas auris dum éloquor.
Aduléscens quidamst, quí in hisce habitat aédibus:
Is rém paternam me ádiutrice pérdidit.
Quoniam eí, qui me aleret, níl uideo esse rélicui,
Dedi eí meam gnatám, quicum aetatem éxigat.
Sed de árgumento ne éxspectetis fábulae:
Senés qui huc uenient, eí rem uobis áperient.
Huic Graéce nomenést Thensauro fábulae:
Philémo scripsit: Plaútus uortit bárbare,
Nomén Trinummo fécit. nunc hoc uós rogat
Vt líceat possidére hanc nomen fábulam.
Tantúmst. ualete; adéste cum siléntio. [*Exit.*

ACTVS I.

MEGARONIDES

Senex

Amícum castigáre ob meritam nóxiam
Inmoénest facinus, uérum in aetate útile
Et cónducibile. nám ego amicum hodié meum
Concástigabo pró commerita nóxia,
Inuítus, ni id me inuítet ut faciám fides.
Nam hic nímium morbus móres inuasít bonos;
Ita plérique omnis iám sunt intermórtui.
Sed dumílli aegrotant, ínterim morés mali
Quasi hérba inrigua súccreuere ubérrume:
Eorúm licet iam métere messem máxumam,
Neque quícquam hic nunc est uíle nisi morés mali.
Nimióque hic pluris paúciorum grátiam
Faciúnt pars hominum quam íd quod prosint plúribus.
Ita uíncunt illud cónducibile grátiae,
Quae in rébus multis ópstant odiosaéque sunt
Remorámque faciunt reí priuatae et públicae.

CALLICLES MEGARONIDES

Senes II

CA. Larém corona nóstrum decorarí uolo:
VXór, uenerare ut nóbis haec habitátio
Bona faústa felix fórtunataque éuen[i]at—
Teque út, quam primum póssim, uideam emórtuam.

<ME.> Hic illést, senecta aetáte qui factúst puer,
Qui admísit in se cúlpam castigábilem.
Adgrédiar hominem. CA. Quóia hic uox prope i
sonat?
<ME.> Tui béneuolentis, sí ita's ut ego té uolo:
Sin áliter es, inimíci atque iratí tibi.
<CA.> O amíce, salue, | átque aequalis. út uales,
Megarónides? ME. Et tu édepol salue, Cállicles.
Valén? ualuistin? CA. Váleo, et ualui réctius.
ME. Quid túa agit uxor? út ualet? CA. Plus qu
égo uolo.
ME. Bene hérclest illam tíbi ualere et uíuere.
CA. Credo hércle te gaudére, siquid míhi malist.
ME. Omníbus amicis, quód mihist, cupio ésse idem.
CA. Eho tú, tua uxor quíd agit? ME. Immortális e
Viuít uicturaquést. CA. Bene hercle núntias,
Deosque óro ut uitae tuaé superstes súppetat.
<ME.> Dumquidem hércle tecum núpta sit, [M
sané uelim.
CA. Vin cómmutemus? túam ego ducam et tú meam
Faxo haúd tantillum déderis uerborúm mihi.
<ME.> Namque énim tu, credo, me ínprudentem
répseris.
<CA.> Ne tu hércle faxo haud néscias quam rem ége
ME. Habeás ut nanctu's: nóta mala res óptumast.
Nam ego núnc si ignotam cápiam, quid agam nésciam
CA. †Edepól proinde ut bene uíuitur, diu uíuitur.
<ME.> Sed hoc ánimum aduorte atque aúfer ridiculá
Nam ego dédita opera huc ád te uenio. CA. Quíd uen
ME. Malís te ut uerbis múltis multum obiúrigem.
CA. Men? ME. Númquis est hic álius praeter
átque te?
CA. Nemóst. ME. Quid tu igitur rógitas, tene obiúrige

Nisi tú me mihimet cénses dicturúm male. 71
Nam si ín te aegrotant ártes antiquaé tuae, 72a
[Sin ímmutare uís ingenium móribus] 72b
(Aut sí demutant móres ingeniúm tuom
Neque eós antiquos séruas, ast captás nouos,)
Omníbus amicis mórbum tu incutiés grauem, 75
Vt té uidere audíreque aegrotí sient.
CA. Qui in méntem uenit tíbi istaec dicta dícere?
ME. Quia omnís bonos bonásque adcurare áddecet,
Suspícionem et cúlpam ut ab se ségregent.
<CA.> Non pótest utrumque fieri. ME. Quaproptér?
CA. Rogas? 80
Ne admíttam culpam, ego meó sum promus péctori:
Suspíciost in péctore alienó sita.
Nam núnc ego si te súrrupuisse súspicer
Iouí coronam dé capite ex Capitólio,
Qui in cólumine astat súmmo: si id non féceris 85
Atque íd tamen mihi lúbeat suspicárier,
Qui tu íd prohibere mé potes ne súspicer?
Sed istúc negoti cúpio scire quíd siet.
<ME.> Habén tu amicum aut fámiliarem quémpiam,
Quoi péctus sapiat? CA. Édepol haud dicám dolo. 90
Sunt quós scio esse amícos, sunt quos súspicor,
Sunt quórum ingenia atque ánimos <ne>queo nóscere,
[Ad amíci partem an ád inimici péruenant:]
Sed tú ex amicis cértis mihi's certíssumus.
Siquíd scis me fecísse inscite aut ínprobe, 95
Si id nón me accusas, túte obiurgandú's. <ME.> Scio;
Et si ália huc causa ad te áduenì, aequom póstulas.
<CA.> Expécto siquid dícas. ME. Primumdum ómnium,
Male díctitatur tíbi uolgo in sermónibus.
Turpílucricupidum té uocant ciués tui: 100
Tu<m> autém sunt alii quí te uolturiúm uocant:

Hostísne an ciuis cómedis, parui péndere.
Haec quom aúdio in te díci, <i>s excruciór miser.
<CA.> Est átque non est míhi in manu, Megarónides:
Quin dícant, non est: mérito ut ne dicánt, id est.
<ME.> Fuitne híc tibi amicus Chármides? <CA.> Est ét fuit.
Id ita ésse ut credas, rém tibi auctorém dabo.
Nam póstquam hic eius rém confregit fílius,
Videtque ípse ad paupertátem prostra[c]tum ésse se
Suámque filiam ésse adultam uírginem,
Simul éius matrem suámque uxorem mórtuam:
Quoniam hínc iturust ípsu<s> in Seleúciam,
Mihi cómmendauit uírginem gnatám suam
Et rém suam omnem et illúm corruptum fílium.
Haec, sí mi inimicus ésset, credo haud créderet.
<ME.> Quid tu? ádulescentem, quém esse corruptúm uides,
Qui tuaé mandatus ést fide et fidúciae,
Quin eúm restituis? quín ad frugem cónrigis?
Ei rei óperam dare te fúerat aliquanto aéquius,
Siquí probiorem fácere posses, nón uti
In eándem tute accéderes infámiam
Malúmque ut eius cúm tuo miscerés malo.
<CA.> Quid féci? ME. Quod homo néquam. CA. Non istúc meumst.
<ME.> Emístin de adulescénte has<ce>aedes—quíd taces?—
Vbi núnc tute habitas? CA. Émi atque argentúm dedi
Minás quadraginta, ádulescenti ipsi ín manum.
<ME.> Dedistín argentum? CA. Fáctum, neque facti piget.
<ME.> Edepól fide[i] adulescéntem mandatúm malae
Dedistíne hoc facto ei gládium, qui se occíderet?

Quid séc[ut]us est aut quid ínterest dare te ín manus
Argéntum amanti homini ádulescenti, animi ímpoti,
Qui exaédificaret suam íncohatam ignáuiam?
<CA.> Non égo illi argentum rédderem? ME. Non
rédderes,
Neque de íllo quicquam néque emeres neque uénderes,
Nec quí deterior ésset faceres cópiam.
Incónciliastin eúm, qui mandatúst tibi,
Ille quí mandauit, éum exturbasti ex aédibus?
Edepól mandatum púlcre et curatúm probe.
Crede huíc tutelam: suám melius rem gésserit.
<CA.> Subigís maledictis mé tuis, Megarónides,
Nouó modo adeo, ut quó<d> meae concréditumst
Tacitúrnitati clám, fide[i] et fidúciae,
Ne enúntiarem quoíquam neu facerém palam,
Vt míhi necesse sít iam id tibi concrédere.
<ME.> Mihi quód credideris, súmes ubi posíueris.
<CA.> Circúmspicedum te, néquis adsit árbiter
Nobís, et quaeso idéntidem circúmspice.
<ME.> Auscúlto siquid dícas. CA. Si taceás, loquar.
Quoniam hínc est profectú<ru>s peregre Chármides,
Thensaúrum demonstráuit mihi in hisce aédibus,
Hic ín conclaui quódam—sed circúmspice—
<ME.> Nemóst. CA. nummorum Phílippeum ad tria
mília.
Id sólus solum pér amicitiam et pér fidem
Flens me óbsecrauit suó ne gnato créderem
Neu quoíquam, unde ad eum id pósset permanáscere.
Nunc si ílle huc saluos réuenit, reddam suóm sibi;
Siquíd eo fuerit, cérte illius fíliae
Quae míhi mandatast hábeo dotem | únde dem,
Vt eam ín se dignam cóndicionem cónlocem.
<ME.> Pro di ínmortales, uérbis paucis quám cito

Aliúm fecisti me: álius a<d>te uéneram.
Sed ut óccepisti, pérge porro próloqui.
<CA.> Quid tíbi ego dicam, qui íllius sapiéntiam
Et meám fidelitátem et celata ómnia
Paene ílle ignauos fúnditus pessúm dedit?
<ME.> Quidúm? CA. Quia, ruri dúm sum ego unos séx dies,
Me apsénte atque insciénte, inconsultú meo,
Aedís uenalis hásce inscribit lítteris.
<ME.> Adésuriuit [magis] ét inhiauit ácrius
Lupus: óbseruauit dúm dormitaré[n]t canes:
Gregem úniuorsum uóluit totum auórtere.
<CA.> Fecísset edepol, ni haéc praesensissét canes.
Sed núnc rogare egó uicissim té uolo:
Quid fúit officium meúm me facere? fác sciam:
Vtrum índicare me eí thensaurum aequóm fuit
Aduórsum quam eius me ópsecrauissét pater?
An ego álium dominum páterer fieri hisce aédibus?
Qui emísset, eius éssetne ea pecúnia?
Emi égomet potius aédis; argentúm dedi
Thensaúri causa, ut sáluom amico tráderem.
Neque ádeo hasce emi míhi nec usuraé meae:
Illí redemi rússum, a me argentúm dedi.
Haec súnt: si recte seú peruorse fácta sunt,
Ego mé fecisse cónfiteor, Megarónides.
Em méa malefacta | , ém meam auaritiám tibi.
Hascí<ne> propter res máledicas famás ferunt.
<ME.> Παῦσαι: uicisti cástigatorém tuom.
Occlústi linguam: níl est quod respóndeam.
<CA.> Nunc égo te quaeso ut me ópera et consilió iuues
Communícesque hanc mécum meam prouínciam.
<ME.> Pollíceor operam. CA. Ergo úbi eris paulo póst? ME. Domi:

Numquíd uis? CA. Cures tuám fidem. ME. Fit sédulo.
Sed quíd ais? CA. Quid uis? ME. Vbi nunc adulescéns habet?
<CA.> Postículum hoc recépit, quom aedis uéndidit.
<ME.> Istúc uolebam scíre: i sane núnciam.
Sed quíd ais, quid nunc uírgo? nempe apud tést? CA. Itast,
Iuxtáque eam curo cúm mea. ME. Recté facis.
<CA.> Numquíd, prius quam abeo, mé rogaturú's? ME. Vale. [*Exit Callicles.*
Nil ést profecto stúltius neque stólidius
Neque méndaciloquiús neque argutúm magis
Neque cónfidentilóquius neque peiiúrius
Quam urbáni adsidui clues quos scurrás uocant.
Atque égomet me adeo cúm illis una ibidém traho,
Qui illórum uerbis fálsis acceptór fui,
Qui omnía se simulant scíre neque quicquám sciunt.
Quod quísque in animo habét aut habiturúst sciunt:
Sciunt †íd quod in aurem réx reginae díxerit:
Sciúnt quod Iuno fábulatast cúm Ioue:
Quae néque futura néque sunt, tamen illí sciunt.
Falsón an uero laúdent, culpent quém uelint,
Non flócci faciunt, dúm illud quod lubeát sciant.
Omnís mortalis húnc aiebant Cálliclem
Indígnum ciuitáte [h]ac sese uíuere,
Bonís qui hunc adulescéntem euortissét suis.
Ego de eórum uerbis fámigeratorum ínsciens
Prosílui amicum cástigatum innóxium.
Quod si éxquiratur úsque ab stirpe auctóritas,
Vnde quídquid auditum dícant: nisi id appáreat,
Famígeratori rés sit cum damno ét malo:
Hoc íta si fiat, público fiát bono.
Paucí sint faxim quí sciant quod nésciunt,
Occlúsioremque hábeant stultiloquéntiam. [*Exit.*

ACTVS II.

LYSITELES

Adulescens

Multás res simítu in meó corde uórso,
Multum ín cogitándo dolórem indipíscor.
Egomét me coquo ét macero ét defetígo:
Magíster mihi éxercitór animus núnc est.
Sed hóc non liquét neque satís cogitátumst,
Vtrám potius hárum mihi ártem expetéssam,
Vtram aétati agúndae arbitrér firmiórem:
Amórin me<d>án rei opsequí potius pár sit.
Vtra ín parte plús sit uolúptatis uítae
Ad aétatem agúndam,
De hac ré mihi satis haú liquet: nisi hóc sic faciam, op
Vt utrámque rem simul éxputem, iudéx sim reusqu eám rem.
Ita fáciam: ita placet. omníum primum
Amóris artis éloquar, quem ad módum | expediant.
Numquam ámor quemquam nisi cúpidum hominem
Postúlat se in plagas conícere:
Eós cupit, eos cónsectatur, súbdole [blanditur] al cónsulit:
Blandiloquentulus, harpagó, mendax,
Cuppés, auarus, élegans, despoliator,
Latebrícolarum hominum córrumptor,
†Blandus, inops, célatum indagátor.
Nam quí amat quod amat quom éxtemplo

Saufis sagittat*us*, pérculsust, 242[b]
Ílico rés foras lábitur, líquitur.
'Dá mihi hoc, mél meum, sí me amas, si aúdes'.
Ibi ille cuculus: 'océlle mi, fíat: 245
Ét istuc et si ámplius uís dari, dábitur'.
Íbi illa pendentém ferit: iam ámplius órat:
Nón satis id ést mali, ni ámplius étiam, 248, 249
Quód ecbibit, quód comest, quód facit súmpti.
Nóx datur: dúcitur fámilia tóta,
Véstiplica, unctor, aúri custos, flábelliferae, sándaligerulae,
Cántrices, cistéllatrices, núntii, renúntii,
Raptóres panis ét peni.
Fit ípse, dum illis cómis est, 255[a]
Inóps amator. 255[b]
Haec égo quom cum animo meó reputo,
Vbi quí eget, quam preti sít parui,
Apagé te, amor, non places, níl te utor.
Quamquam íllud est dulce, esse ét bibere,
Amór amara dát tamen 260[a]
†Satis quod aegre sit. 260[b]
Fugit fórum, fug<it>at suos cógnatos,
Fugat ípsus se ab suo cóntutu,
Neque eúm sibi amicum uólunt dici.
Millé modis amor ignórandust, 264[a]
Procul †ábhibendust atque ábstandus: 264[b]
Nam qui ín amorem praecípitauit, 265[a]
Peiús perit qua[m]si saxó saliat. 265[b]
Apagé te amor: tuas res tíbi habeto.
Amor, mfhi amicus ne fúas umquam:
Sunt támen quos miseros máleque habeas,
Quos tíbi obnoxios fecísti.
Cérta res *ést* ad frugem ádplicare ánimum: 270
Quámquam ibi animó labos grándis capitur.

Bóni sibi haec éxpetunt, rém, fidem, honorem,
Glóriam et grátiam: hóc probis pretiumst.
Eo míhi magis lubet cum próbis potius
Quam cum ínprobis uiuere uánidicis.

PHILTO LYSITELES

Senex *Adulescens*

PH. Quo illíc homo foras se pénetrauit [ex aedib
LY. Pater,
Ádsum: imperíta quíduis:
Neque tíbi ero in mora neque látebrose
Me aps tuó conspectu occúltabo.
PH. Féceris pár tuis céteris fáctis,
Patrem túom si [per]coles per píetatem.
Nólo ego cum ínprobis té uiris, gnáte mi,
Neque ín uia neque ín foro, necúllum sermonem éxs
Nóui ego hoc saéculum móribus quíbus sit:
Malús bonum malum ésse uolt, ut sít sui simíl<*lum*
Turbánt, miscent morés mali, rapáx, auarus, ínuidus:
Sacrúm profanum, públicum priuátum habent, hiúlca
Haec égo doleo, haec sunt quaé me excruciant,
Haec diés noctis canto [tibi] út caueas.
Quod mánu non queunt tangére, tantum fas hábent
manus apstíneant:
Cetéra 'rape, trahe, fuge, láte': lacrumas haec míhi, c
uideo, elíciunt, 289,
Quia ego ád hoc genus hominum dúraui. quin príu
ad pluris pénetraui? 290,
Nam hi móres maiorúm laudant, eosdém lutitant
cónlaudant.
Hísce ego de ártibus grátiam fácio,
Ne[u] cólas neue inbuas íngenium.

Meó modo et móribus uíuito antíquis:
Quae egó tibi praecipio, éa facito.
Nil ego istós moror faéceos móres,
[Turbídos], quibus bóni dedecorant *sése.*
Haec tíbi si mea imperiá capesses, multá bona in pectore cónsident. 299, 300
LY. Sémper ego usque ad hánc aetatem ab íneunte adulescéntia
Tuís seruiui séruitutem impériis, [et] praeceptís, pater.
Pro íngenio ego me líberum esse rátus sum, pro imperió tuo
Méum animum tibi séruitutem séruire aequom cénsui.
<PH.> Quí homo cum animo inde áb ineunte aetáte depugnát suo, 305
Vtrum itane esse máuelit ut eum ánimus aequom cénseat,
Án ita potius út parentis éum esse et cognatí uelint:
Si ánimus hominem pépulit, actumst, ánimo seruit, nón sibi:
Si ípse animum pepulít, dum uiuit, uíctor uictorúm cluet.
Tú si animum uicísti potius quam ánimus te, est quod gaúdeas. 310
Nímio satiust, út opust te ita ésse, quam ut animó lubet.
(Qui ánimum uincunt, quám quos animus, sémper probiorés cluent.)
LY. Ístaec ego mihi sémper habui aetáti integumentúm meae,
Né penetrarem me úsquam, ubi esset dámni conciliábulum,
Né noctu irem obámbulatum neú suom adimerem álteri, 315
Néu tibi aegritúdinem, pater, párerem, parsi sédulo:
Sárta tecta túa praecepta usque hábui mea modéstia.
<PH.> Quíd exprobras bene quód fecisti? tíbi fecisti, nón mihi:
Míhi quidem aetas áctast ferme, túa istuc refert máxume.
[PH.] Ís probust, quem paénitet quam próbus sit et frugí bonae: 320

<Ly.> Múlta illi opera opúst ficturae, quí se fictorém probum
Vítae agundae esse éxpetit: sed hic ádmodum adulescéntulust.
<Ph.> Nón aetate, uérum ingenio apíscitur sapiéntia.
(82) Sápienti aetas cóndimentum, †sápiens aetatí cibust.
(81) Ágedum eloquere, quíd dare illi núnc uis? Ly. Nil quicquám, pater:
Tú modo ne me próhibeas accípere, siquid dét mihi.
<Ph.> Án eo egestatem e<í>tolerabis, síquid ab illo accéperis?
<Ly.> Eó, pater. Ph. Pol ego ístam uolo me rátionem edoceás. Ly. Licet.
Scín tu illum quo génere natus sít? Ph. Scio, adprimé probo.
<Ly.> Sóror illist adúlta uirgo grándis: eam cupió, pater,
Dúcere uxorém sine dote. Ph. Síne dote uxorém? Ly. Ita;
Tuá re salua hoc pácto ab illo súmmam inibis grátiam.
Néque commodius úllo pacto ei póteris auxiliárier.
<Ph.> Égone indotatám te uxorem ut pátiar? Ly. Patiundúmst, pater:
Ét eo pacto addíderis nostrae lépidam famam fámiliae.
<Ph.> Múlta ego possum dócta dicta, [et] quámuis facundé, loqui:
Hístoriam ueterem átque antiquam haec méa senectus sústinet.
Vérum ego quando te ét amicitiam et grátiam in nostrám domum
Vídeo adlicere, etsi áduorsatus tíbi fui, istac iúdico:
Tíbi permitto, pósce, duce. Ly. Dí te seruassínt mihi:
Séd adde ad istam grátiam unum. Ph. Quíd id est autem unum? Ly. Éloquar:

tte ad eum adeas, túte concilies, túte poscas. PH. Éccere.
LY.> Nímio citius tránsiges: firmum ómne erit quod
tu égeris.
ráuius tuom erit únum uerbum ad eám rem quam centúm
mea.
:PH.> Écce autem in benígnitate [hoc] répperi negótium:
bitur opera. LY. Lépidus uiuis. haéc sunt aedes, híc
habet: 390
ésbonicost nómen. age rem cúra: ego te opperiár domi.
[*Exit Lysiteles.*

PHILTO

Senex

on óptuma haec sunt, néque ut ego aequom cénseo:
erúm meliora súnt quam quae detérruma.
ed hoc me únum consolátur atque animúm meum,
uia quí nil aliud, nísi quod sibi solí placet, 395
onsúlit aduorsum fílium, nugás agit:
[iser éx animo fit, fáctius niló facit.
iaé senectuti is ácriorem hiemém parat,
uom illam ínportunam témpestatem cónciet.
ed áperiuntur aédes quo ibam: cómmodum 400
se éxit Lesbonícus cum seruó foras.

LESBONICVS STASIMVS PHILTO

Adulescens *Seruos* *Senex*

E. Minus quíndecim diés sunt, quom pro hisce aédibus
[inás quadraginta áccepisti a Cállicle:
stne hóc quod dico, Stásime? ST. Quom considero,
leminísse uideor fíeri. LE. Quid factúmst eo? 405

ST. Coméssum, expotum, exú<nc>tum, elotum in bá-
lineis:
Piscátor, pistor ápstulit, lanií, coqui,
Holitóres, myropolae, aúcupes: confít cito:
Non hércle minus diuórse distrahitúr cito,
Quam sí tu obicias fórmicis papáuerem.
LE. Minus hércle in istis rébus sumptumst séx minis.
ST. Quid, quód dedisti scórtis? LE. Ibidem uná traho.
ST.† Quid, quód ego defrudaui? LE. Em, istaec ratio
máxumast.
ST. Non tíbi illud apparére, si sumás, potest,
Nisi tu ínmortale rére esse argentúm tibi.
PH. Sero átque stulte, príus quod cautum opórtuit,
Postquám comedit rém, post rationém putat.
LE. Nequáquam argenti rátio conparét tamen.
ST. Ratió quidem hercle appáret: argentum οἴχεται.
Minás quadraginta áccepisti a Cállicle,
Et ille aédis mancipio áps te accepit? LE. Ádmodum.
PH. Pol opíno[r] adfinis nóster aedis uéndidit;
Patér quom peregre uéniet, in portást locus,
Nisi fórte in uentrem fílio conrépserit.
ST. Trapézitae millé drachumarum Olýmpico[m],
Quas dé ratione déhibuisti, rédditae.
LE. Nempe quás spopondi. ST. Immó 'quas dependi'
ínquito
[Qua spónsione prónuper tu exáctus es.]
Pro illo ádulescente, quém tu esse aibas díuitem.
<LE.> Factum. ST. Vt quidem illud périerit. LE.
Factum íd quoquest:
Nam núnc eum uidi míserum et me eius míseritumst.
ST. Miserét te aliorum, tuí nec miseret néc pudet.
PH. Tempúst adeundi. LE. Éstne hic Philto qui áduenit?
Is hérclest ipsus. ST. Édepol ne ego istúm uelim

eum fíeri seruom cúm suo pecúlio.
<PH.> Erum átque seruom plúrumum Philtó iubet
aluére, Lesbonícum et Stasimum. . LE. Dí duint
ibi, Phílto, quaequomque óptes. quid agit fílius?
PH. Bene uólt tibi. LE. Edepol mútuom mecúm facit.
<ST.> Nequam íllud uerbumst 'béne uolt', nisi qui béne
facit.
ST.] Ego quóque uolo esse líber: nequiquám uolo.
Hic póstulet frugi ésse, nugas póstulet.
PH. Meus gnátus me ad te mísit, inter te átque nos
Adfínitatem ut cónciliarem et grátiam.
Tuam uólt sororem dúcere uxorem: ét mihi
Senténtia eademst ét uolo. LE. Hau noscó tuom:
Bonís tuis rebus meás res inridés malas.
PH. Homo égo sum, homo tu's: íta me amabit Iúppiter,
Neque té derisum aduénio neque dignúm puto.
Verum hóc quod dixi, méus me orauit fílius,
Vt tuám sororem póscerem uxorém sibi.
LE. Mearúm me rerum nóuisse aequomst órdinem.
Cum uóstra nostra nón est aequa fáctio:
Adfínitatem uóbis aliam quaérite.
ST. Satín tu's sanus méntis aut animí tui,
Qui cóndicionem hanc répudies? nam illúm tibi
Ferentárium esse amícum inuentum intéllego.
LE. Abi hinc díerecte. ST. Si hércle ire occipiám, uotes.
LE. Nisi quíd me aliud uis, Phílto, respondí tibi.
PH. Benígniorem, Lésbonice, té mihi,
Quam núnc experior ésse, confidó fore:
Nam et stúlte facere et stúlte fabulárier,
Vtrúmque, Lesboníce, in aetate haú bonumst.
ST. Verum hércle hic dicit. LE. Óculum ego ecfodiám
tibi,
Si uérbum addideris. ST. Hércle qui dicám tamen:

Nam sí sic non licébit, luscus díxero.
<PH.> Ita tú nunc dicis, nón esse aequiperábiles
Vostrás cum nostris fáctiones átque opes?
LE. Dicó. PH. Quid nunc? si in aédem ad cenam uén
Atque íbi opulentus tíbi par forte obuénerit,
Adpósita cena sít, popularem quám uocant,
Si illí congestae sínt epulae a cluéntibus:
Siquíd tibi placeat quód illi congestúm siet,
Edísne an incenátus cum opulento áccubes?
LE. Edím, nisi si ille uótet. ST. At pol ego, etsí uc
Edim, átque ambabus mális expletís uorem,
Et quód illi placeat praéripiam potíssumum:
Neque illi concedam quícquam de uitá mea.
Verécundari néminem apud mensám decet:
Nam ibi dé diuinis átque humanis cérnitur.
PH. Rem fábulare. ST. Nón tibi dicám dolo:
Decédam ego illi dé uia, de sémita,
De honóre populi: uérum quod ad uentrem áttinet,
Non hércle hoc longe, nísi me pugnis uícerit.
Cena hác annonast síne sacris heréditas.
<PH.> Sempér tu hoc facito, Lésbonice, cógites,
Id óptumum esse, túte uti sis óptumus:
Si id néqueas, saltem ut óptumis sis próxumus.
Nunc cóndicionem hanc, quam égo fero et quam aps té p
Dare átque accipere, Lésbonice, té uolo.
Dei díuites sunt, deós decent opuléntiae
Et fáctiones: uérum nos homúnculi,
†Salíllum | animae quí quom extemplo emísimus,
Aequó mendicus átque ille opulentíssumus
Censétur censu ad Ácheruntem mórtuos.
<ST.> Mirúm quin tu illo técum diuitiás feras:
Vbi mórtuos sis, íta sis ut nomén cluet.
<P[illegible]t scias hic fáctiones átque opes

ɯ ésse neque nos tuám neglegere grátiam:
ıe dóte posco tuám sororem fílio.
ıae rés bene uortat. hábeon pactam? quíd taces? 500
. Pro di ínmortales, cóndicionem quoíus modi.
ı. Quin fábulare 'dí bene uorta<n>t: spóndeo'?
. Eheú, ubi usus níl erat dicto, 'spóndeo'
cébat: nunc hic, quom ópus est, non quit dícere.
ı. Quom adfínitate uóstra me arbitrámini 505
gnum, hábeo uobis, Phílto, magnam grátiam.
d si haéc res grauiter cécidit stultitiá mea,
ılto, ést ager sub úrbe hic nobis: eúm dabo
ɔtém sorori: nam ís de *diu*itiís meis
lús superfit praéter uitam rélicuos. 510
ı. Profécto dotem níl moror. LE. Certúmst dare.
. Nostrámne, ere, uis nutrícem, quae nos éducat,
ɔálienare a nóbis? caue sis féceris:
uid edémus nosmet póstea? LE. Etiam tú taces?
bi egó rationem réddam? ST. Plane péri<i>mus, 515
si quíd ego conmíniscor—Philto, té uolo.
ı. Siquíd uis, Stasime. ST. Huc cóncede aliquantúm.
PH. Licet.
ST.> Arcáno tibi ego hoc díco, ne ille ex té sciat
ıue álius quisquam. PH. Créde audacter quídlubet.
ST.> Per deós atque homines díco, ne tu illúnc agrum
om síris umquam fíeri neque gnatí tui: 521
rei árgumenta dícam. PH. Audire edepól lubet.
. Primum ómnium, olim térra quom proscínditur,
quíncto quoque súlco moriuntúr boues.
ı. Apage. Ácheruntis óstium in *u*ostróst agro. 525
. Tum uínum, prius quam cóctumst, pendet pútidum.
LE.> Consuádet homini, crédo. etsi sceléstus est,
míhi infidelis nón est. ST. Audi cétera.
stíd, frumenti quom álibi messis máxumast,

Tribus tántis illi mínus re[d]dit quam obséueris.
PH. Em istíc oportet ópseri morés malos,
Si in ópserendo póssint interfíeri.
<ST.> Neque úmquam quisquamst, quóius ille agér fuit,
Quin péssume ei res uórterit. quorúm fuit,
Alii éxulatum abiérunt, alii emórtui,
Alií se suspendére. em nunc hic quóius est,
Vt ad íncitas redáctust. PH. Apage a me ístum agrum.
ST. Magis 'ápage' dicas, si ómnia ex me audíueris.
Nam fúlguritae súnt alternae | árbores:
Sués moriuntur ángina | acérrume:
Oués scabrae sunt, tám glabrae, em, quam haec ést manus,
Tum autém Syrorum, génus quod patientíssumumst
Hominúm, nemo exstat qui íbi sex menses uíxerit:
Ita cúncti solstitiáli morbo décidunt.
PH. Credo égo istuc, Stasime, ita ésse: sed Campáns genus
Multó Syrorum iam ántidit patiéntia.
Sed istést ager profécto, ut te audiuí loqui,
Malós in quem omnes públice mittí decet.
Sicút fortunatórum memorant ínsulas,
Quo cúncti, qui aetatem égerint casté suam,
Conuéniant: contra istóc detrudi máleficos
Aequóm uidetur, quí quidem istius sít modi.
ST. Hospítiumst calamitátis: quid uerbís opust?
Quamuís malam rem quaéras, illic réperias.
PH. At tu hércle et illi et álibi. ST. Caue sis díxeris
Me tíbi dixisse hoc. PH. Díxisti arcanó satis.
ST. Quin hícquidem cupit illum áb se abalienárier,
Siquém reperire póssit, quoi os súblinat.
PH. Meusquidem hércle numquam fíet. ST. Si sapiés quidem—
Lepide hércle de agro ego húnc senem detérrui:

Nam quí uiuamus nſl est, si illum amíserit.
<PH.> Redeo ád te, Lesboníce. LE. Dic sodés mihi,
Quid hic ést locutus técum? PH. Quid censés? homost:
Volt fíeri liber, uérum quod det nón habet.
LE. Et égo esse locuples, uérum nequiquám uolo.
ST. Licitúmst, si uelles: núnc, quòm nil est, nón licet.
LE. Quid técum, Stasime? ST. De ístoc quod dixtí modo:
Si anté uoluisses, ésses: nunc seró cupis.
PH. De dóte mecum cónuenire níl potes<t>:
Quid tíbi lubet, tute ágito cum nató meo.
Nunc tuám sororem fílio poscó meo:
Quae rés bene uortat. quíd nunc? etiam cónsu<l>is?
LE. Quid istíc? quando ita uis, dí bene uortant: spóndeo.
<ST.> Numquam édepol quoiquam<tam> éxpectatus fílius
Natús, quam illuc est 'spóndeo' natúm mihi.
Di fórtunabunt uóstra consilia. PH. Íta uolo.
LE. Sed, Stásime, abi huc ad meám sororem ad Cálliclem:
Dic hóc negoti, quó modo actumst. ST. Íbitur.
LE. Et grátulator meaé sorori. ST. Scílicet.
PH. I hac, Lésbonice, mécum, ut coram núptiis
Dies cónstituatur: eádem haec confirmábimus.
[*Exit Philto.*
<LE.> [†Tu istuc cura quod iussi: ego iam hic ero.]
Dic Cállicli, me ut cónueniat. ST. Quin tu í modo.
LE. De dóte ut uideat quíd<o>pus sit facto. ST. Í modo.
<LE.> Nam cértumst sine dote ha<ú>d dare. ST. Quin tu í modo.
LE. Neque enim flli damno umquam ésse patiar—ST. Ábi modo.
<LE.> Meam néglegentiam. ST. Í modo. LE. *Neque enim*—<ST.> *Í modo.*

LE. Aequóm uidetur quín, quod peccarim,—ST. Í modo.
LE. Potíssumum mihi id ópsit. ST. I modo. LE. Ó pater,
Enúmquam aspiciam te?—ST. Í modo, i modo, í modo.
[*Exit Lesbonicus.*
Tandem ímpetraui abíret. di, uostrám fidem,
Edepól re gesta péssume gestám probe,
Si quídem ager nobis sáluos est: etsi ádmodum
In ámbiguost etiám nunc quid [d]ea ré fuat.
Sed [id] si álienatur, áctumst de colló meo:
Gestándust peregre clúpeus, galea, sárcina.
Effúgiet ex urbe, úbi erunt factae núptiae:
Ibít †istac aliquo in máxumam malám crucem,
Latrócinatum, aut ín Asiam aut in Cíliciam.
Ibo húc quo mihi imperátumst, etsi odi hánc domum,
Postquam éxturbauit híc nos nostris aédibus. [*Exit.*

ACTVS III.

CALLICLES STASIMVS

Senex *Seruos*

CA. Quó modo tu istuc, Stásime, dixti? ST. Nóstrum erilem fílium
Lésbonicum suám sororem déspondiss<e:>em, hóc modo.
CA. Quoí homini despóndit? ST. Lysitelí, Philtonis fílio,
Síne dote. CA. Sine dóte ille illam in tántas diuitiás dabit?
Nón credibile dícis. ST. At tu édepol nullus créd<u>as:
Si hóc non credis, égo credidero—CA. Quíd? ST. Me nil<i>péndere.
CA. Quám dudum istuc aút ubi actumst? ST. Ílico, hic ante óstium:
Tám modo, inquit Praénestinus. CA. Tánton in re pérdita
Quam ín re salua Lésbonicus fáctus est frugálior?
ST. Átque equidem ipsus últro uenit Phílto oratum fílio.
CA. Flágitium quidem hércle fiet, nísi dos dabitur uírgini.
Póstremo edepol égo istam rem ad me áttinere intéllego:
Íbo ad meum castígatorem atque áb eo consiliúm petam.
[*Exit Callicles.*
ST. Própemodum quid illíc festinet séntio et subolét mihi:
Vt agro euortat Lésbonicum, quándo euortit aédibus.
ere Charmidé<s>, quom apsenti [te] hic túa res distrahitúr tibi,

Vtinam te rediísse saluom uídeam, ut inimicós tuos
Vlciscar<e>et míhi, ut erga te fúi et sum, referas grátiam.
Nímium difficilést reperiri amícum ita ut nomén cluet,
Quoí tuam quom rém cre<di>deris, síne omni cura dórmias.
Séd generum nostrum íre ec<c>illum uídeo cum adfiní suo.
Néscioquid non sátis inter eos cónuenit: celerí gradu[s]
Eúnt uterque: illé reprehendit húnc priorem pállio:
Haúd ineusc<h>eme ástiterunt. húc aliquantum aps<c>éssero:
Ést lubido orátionem audíre duorum adfínium.

LYSITELES LESBONICVS STASIMVS
Adulescentes II *Seruos*

III 2 LY. Sta ílico: noli áuorsari néque te occultassís mihi.
LE. Pótin ut me ire, quó[d] profectus súm, sinas? LY. Si in rém tuam,
Lésbonice, essé uideatur glóriae aut famaé, sinam.
LE. Quód est facillumúm facis. LY. Quid idést? LE. Amico iniúriam.
LY. Néque meu<m>st neque fácere didici. <LE.> Indóctus quam docté facis.
Quíd faceres, siquís docuisset te út sic odio essés mihi?
[Qui] Béne quom simulas fácere mihi te, mále facis, male cónsulis.
LY. Égone? LE. Tune. LY. Quíd male facio? LE. Quód ego nolo, id quóm facis.
LY. Tuaé rei bene consúlere cupio. LE. Tú [mihi] es melior quam egomét mihi?
Sát sapio, satis, ín rem quae sint méam, ego conspició mihi.
LY. Án id est sapere, ut quí beneficium a béneuolente *répudies*?

LE. Núllum beneficium ésse duco id, quód quoi facias nón placet.
[LY.] Scío ego et sentio ípse quid agam, néque mens offició migrat,
Néc tuis depéllar dictis quín rumori séruiam.
LY. Quíd ais? nam retinéri nequeo quín dicam ea quae prómeres:
Ítan[e] tandem hanc maióres famam trádiderunt tíbi tui,
Vt uirtute eorum ánteparta pér flagitium pérderes?
Átque honori pósterorum tuórum ut uindex. fíeres,
Tíbi paterque auósque facilem fécit et planám uiam
Ád quaerundum honórem: tu fecísti ut difficilís foret,
Cúlpa maxume ét desidia tuísque stultis móribus.
Praeóptauisti amórem tuom uti uírtuti praepóneres:
Núnc te hoc facto crédis posse optégere errata? aha, nón itast.
Cápe sis uirtutem ánimo et corde expélle desidiám tuo.
Ín foro operam amícis da, ne in lécto amicae, ut sólitus es.
Átque ego istum agrum tíbi relinqui ób eam rem enixe éxpeto,
Vt tibi sit qui té corrigere póssis: ne omnino ínopiam
Cíues obiectáre possint tíbi, quos tu inimicós habes.
LE. Ómnia ego istaec quaé tu dixti scío, uel exsignáuero,
Vt rem patriam et glóriam maiórum foedarím meum.
Scíbam ut esse mé deceret, fácere non quibám miser:
Íta ui Veneris uínctus, otio áptus in fraudem íncidi:
Ét tibi nunc, proinde út merere, súmmas habeo grátias.
LY. Át operam perire meam sic ét te haec [dicta] corde spérnere
Pérpeti nequeó: simul me píget parum pudére te.
Ét postremo, nísi mi auscultas átque hoc ut dicó facis,
Túte pone té latebis, fácile ne inueniát te honor:

Ín occulto iacébis, quom te máxume clarúm uoles.
Pérnoui equidem, Lésbonice, ingénium tuom ingenuom ádmodum:
Scío te sponte nón tuapte errásse, sed amorém tibi
Péctus opscurásse: atque ipse amóris teneo omnís uias.
Ítast amor, ballísta ut iacitur: níl sic celerest néque uolat:
Átque is mores hóminum moros ét morosos éfficit.
Mínus placet, magis quód suadetur: quód dissuadetúr, placet.
Quom ínopiast, cupiás: quando eius cópiast, tum nón uelis.
(Ílle qui aspellit, ís compellit: ílle qui consuadét, uetat.)
Ínsanum [et] malúmst [in] hospitio[m] deúorti ad Cupídinem.
Séd te moneo hoc étiam atque etiam, ut réputes quid facere éxpetas.
†Si ístuc conare, út facis indícium, tuom incendés genus:
Tum ígitur tibi aqu<ae>erít cupido, génus qui restinguás tuom.
Átque si eris náctus, proinde ut córde amantes súnt cati,
Né scintillam quídem relinques, génus qui congliscát tuom.
LE. Fácilest inuentú: datur ignis, tam[en]étsi ab inimicó petas.
Séd tu obiurgans me á peccatis rápi[di]s deteriorem ín uiam.
Meám [uis] sororem tíbi dem suades síne dote. <a>ha, non cónuenit
Mé, qui abusus súm tantam rem pátriam, porro in dítiis
Ésse agrumque habére, egere illam aútem, ut me merito óderit.
Númquam erit aliénis grauis, qui suís se concinnát leuem.
Sícut dixi, fáciam: nolo té iactari diútius.
<LY.> Tánto meliust té sororis caúsa egestatem éxsequi,
Átque eum agrum me habére quam te, túa qui toleres moénia?

LE. Nólo ego mihi te tám prospicere, quí meam egestatém leues,
Séd ut inops infámis ne sim: né mihi hanc famam dífferant,
Mé germanam meám sororem in cóncubinatúm tibi,
Sí sine dote<dém>, dedisse mágis quam in matrimónium.
Quís me inprobior pérhibeatur ésse? haec famigerátio
Té honestet, me cónlutulentet. sí sine dote dúxeris,
Tíbi sit emoluméntum honoris, míhi quod obiecténtsiet.
LY. Quíd? te dictatórem censes fóre[s], si aps te agrum accéperim?
<LE.> Néque uolo neque póstulo neque cénseo: uerúm tamen
Ís est honos hominí pudico, méminisse officiúm suom.
<LY.> Scío equidem te animátus ut sis: uídeo, subolet, séntio.
Íd agis, ut, ubi adfínitatem intér nos nostram adstrínxeris
Átque eum agrum dederís ne<c> quicquam hic tíbi sit qui uitám colas,
Éffugias ex úrbe inanis, prófug[ie]us patriam déseras,
Cógnatos, adfínitatem, amícos factis núptiis.
Méa opera hinc protérritum te meáque auaritia aútument:
Íd me commissúrum ut patiar fíeri, ne animum indúxeris.
<ST.> Nón enim possum quín exclamem: euge, eúge, Lysitelés, πάλιν.
Fácile palmam habés: hic uictus<t>: uícit tua comoédia.
Híc agit magis ex árgumento et uérsus meliorís facit.
Étiam ob stultitiám tuam te túris multa[a]bó mina.
LE. Quíd tibi interpellátio aut in cónsilium huc accéssiost?
ST. Eódem pacto, quo húc accessi, apscéssero. LE. I hac mecúm domum,
Lýsiteles: ibi de ístis rebus plúra fabulábimur.
LY. Níl ego in occulto ágere soleo. méus ut animust, éloquar:

Sí mihi tua sorór, ut ego aequom cénseo, ita nuptúm datur,
Síne dote, neque tu hínc [h]abituru's, quód meum erit id erít tuom:
Sín aliter animátus es,—bene quód agas eueniát tibi,
Égo amicus numquám tibi ero alio pácto: si<c> senténtiast. [*Exeunt Lesbonicus et Lysiteles.*
ST. Ábiit [hercle] illequidem. écquid audis, Lysiteles? ego té uolo.
Híc quoque hinc abiit. Stásime, restas sólus. quid ego núnc agam,
Nísi uti sarcinám constringam et clípeum ad dorsum accómmodem,
Fúlmentas iubeám suppingi sóccis? non sistí potest.
Vídeo caculam mílitarem mé futurum<h>aud lóngius.
*Ví*t aliquem ad regem ín saginam [m]erus sése coniexít meus,
Crédo ad summos béllatores ácrem—fugitorém fore,
Ét capturum spólia ibi—illúm quí [meo] ero aduorsus uénerit.
Égomet autem, quom[e] éxtemplo arcum [mihi] et phárétram et sagittas súmpsero,
Cássidem in capút,—dormibo plácide | in tabernáculo.
Ád forum ibo: núdius sextus quoí talentum mútuom
Dédi reposcam, ut hábeam, mecum quód feram, uiáticum. [*Exit Stasimus.*

MEGARONIDES CALLICLES

Senes II

III 3 ME. Vt míhi rem narras, Cállicles, nulló modo
Potest fíeri prosus quín dos detur úrgini.
CA. Namque hércle honeste fíeri ferme nón potest,
*Vt eám per*petiar íre in matrimónium

e dóte, quom eius rém penes me habeam tum.
* * * * * * * * * * *
* * * * * * * * * * * *
ráta dos domíst: nisi expectare uis.
eám sine dote fráter nuptum cónlocet. [illegible]
st ádeas tute Phíltonem et dotém dare
ei dícas, facere id eius ob amicitiam patris.
rum hóc ego uereor, ne istaec pollicitatio
in crímen populo pónat atque infamiam.
on témere dicant té benignum uirgini. [illegible]
itám tibi dotem, ei quam dares, eius a patre
eá largiri te ílli, neque ita, ut sit data.
olumém te sistere ílli, et detraxe sútument.
unc si ópperiri uís aduentum Charmidi.
erlóngumst: huic ducéndi interea abscessent [illegible]
ubído; atque ea condício huic uel primariast.
A. Nam hercle ómnia istaec uéniunt in mentem mihi.
Vide si hóc utibile mágis atque in rem députas.
Vt [ipsum] ádeam Lesbonícum, edoceam ut rés se habet.
Sed núnc ego adulescénti thensaurum índicem [illegible]
Indómito, pleno amóris ac lascíuiae?
[Ly.] Minumé, minume hercle uéro: nam certo scio.
Locúm quoque illum omnem, ubi situst, comédent.
Quem fódere metuo, sónitum ne ille exaúdiat.
Neu rem ípsam indaget, dótem dare si díxerim. [illegible]
Me. Quo pácto ergo igitur clám dos deprómi potest?
Ca. Dum occásio ei <rei> réperiatur, ínterim
Ab amíco alicunde mútuom argentúm rogem.
Me. Potin ést ab amico alicúnde exorarí? Ca. Potest.
<Me.> Gerraé: ne tu illud uérbum actutum inuéneris:
Mihí quidem hercle nón est quod dem mútuom.' 761
Ca. 'Malim hércle ut uerum dícas, quam ut des mútuom.'
Me. Sed uíde consilium, sí placet. Ca. Quid cónsilist?

ME. Scitum, út ego opinor, cónsilium inuení. CA. Quid est?
ME. Homo cónducatur áliquis iam, quantúm potest,
[Quasi sít peregrinus. CA. Quíd is scit facere póstea?]
Ignóta facie, quae <híc> non uisitáta sit:
(Mendáciloquom aliquem *<opórtet hominem déligi>*,)
Falsídicum, confidéntem. CA. Quid tum póstea?
ME. Is homo éxornetur gráphice in peregrinúm modum,
Quasi ád adulescentem á patre ex Seleúcia
Veniát, salutem ei núntiet uerbís patris:
Illúm bene gere<re> rem ét ualere et uíuere,
Et eúm rediturum a[u]ctútum. ferat epístulas
Duas: eás nos consignémus, quasi sint á patre.
Det álteram illi | , álteram dicát tibi
Dare sése uelle. CA. Pérge porro dícere.
ME. Seque aúrum ferre uírgini dotem á patre
Dicát, patremque id iússisse aurum tíbi dare.
Tenés iam? CA. Propemodum, átque ausculto pérlubens.
<ME.> Tum tú igitur demum ádulescenti aurúm dabis,
Vbi erít locata uírgo in matrimónium.
CA. Scite hércle sane. ME. Hoc, úbi thensaurum effóderis,
Suspícionem ab ádulescente amóueris.
Censébit aurum esse á patre allatúm tibi,
Tu dé thensauro súmes. CA. Satis scite ét probe:
Quamquam hóc me aetatis sýcophantarí pudet.
Sed epístulas quando ópsignatas ádferet,— 788[a]
[Sed quom óbsignatas áttulerit epístulas,] 788[b]
Nonne árbitraris éum adulescentem ánuli
Patérni signum nósse? ME. Etiam tú taces? 790
Sescéntae ad eam rem caúsae possunt cónligi:
†Illum quem habuit perdidit, alium post fecít nouom.
Iam si ópsignatas nón feret, dici hóc potest,
Apud pórtitores eás resignatás sibi

ısque esse. in huíus modi negótio
ermone[m] tér[r]ere segnitiés merast:
s sermones póssunt longi téxier.
:d> then[a]saurum iám confestim clánculum:
ancillas ámoue: atque audín? CA. Quid est?
rxórem quoque eampse hánc rem ut<i> celés face.
ól tacere númquam quicquamst quód queat.
únc stas? quin tu hinc ámoues et té moues?
deprome inde aúri ad hanc rem quód sat est:
ıo operito dénuo: sed clánculum,
raecepi[t]: cúnctos exturba aédibus.
:a fáciam. ME. At enim nimis lóngo sermone
mur,
:onficimus, quó*m* iam properatóst opus.
de signo quó<d> uereare: mé uide.
ıt illa causa, ut cómmemoraui, dícere
pórtitores ésse inspectas. dénique
ımpus nón uides? quid illúm putas,
illa atque ingénio? iam dudum ébriust.
s probare póterit: tum, quod máxumumst,
:, non petere híc se dicet. CA. Iám sat est.
Ego sýcophantam iám conduco dé foro,
ılasque iám consignabó duas,]
ıe húc <ad> adulescéntem meditatúm probe
ı. CA. Eo ego igitur íntro ad officiúm meum:
ic age. ME. Actum réddam nugacíssume. [*Exeunt.*

ACTVS IV.

CHARMIDES

Senex

IV 1 Salsípotenti et multípotenti Iouis frátri *aethe*rei Né
Laetús lubens laudes ágo et grates, gratíasque hal
fluctíbus salsis,
Quos pénes mei <*fuit summá*> potestas, bonis
foret et meaé uitae,
Quom suís me ex locis in pátriam urb*em* sú
reducém faciunt.
5 Atque égo, Neptune, tibi ánte alios deos grátias
habeó summas.
Nam te ómnes saeuomqué seuerumque atque áuid
cómmemorant,
Spurcíficum, inmanem, intólerandum, uesánur
contra opera éxpertus.
Nam pól placido te et clémenti meo usqué modo
usús sum in alto.
Atque hánc tuam gloriam iam ánte auribus accép
nobilis ápud homines—,
10 Paupéribus te parcére solitum, diuítes damnare atqu
Abi, laúdo: scis ordíne, ut aequomst, tractáre
hoc dís dignumst:
[†Semper mendicis modesti sint.]
Fidús fuisti: infidum ésse iterant. nam apsqué
sat scío in alto

stráxissent disqué tulissent satellítes tui me miserúm foede
naque ómnia item una <méa> mecum passim caéruleos
per cámpos:—
iám quasi canes, haud sécus, circumstabánt nauem
turbínes uenti: 835
brés fluctusque atqué procellae infénsae frangere málum,
ere ántemnas, scindére uela—ni túa pax propitia fóret
praesto.
page á me sis: dehinc iám certumst otío dare me: satis
pártum habeo,
ibus aérumnis delúctaui, filío dum diuitiás quaero.
d quís hic est, qui in plateam íngreditur 840[a]
Cum nóuo ornatu speciéque simul? 840[b]
ol quámquam domi cupio, ópperiar:
Quam hic rém agat, animum aduórtam.

SYCOPHANTA CHARMIDES

Senex

SY. Huíc ego die[i] nomén Trinummo fácio: nam ego
operám meam
Tríbus nummis hodié locaui ad ártis nugatórias.
Áduenio ex Seleúcia, Macédonia, Asia atque Árabia, 845
Quás ego neque oculís nec pedibus úmquam usurpauí meis.
Víden egestas quíd negoti dát homini miseró mali?
Quín ego nunc subigór trium numm[or]um caúsa, ut hasce
epístulas
Dícam ab eo homine me áccepisse, quem égo qui sit homo
néscio
Néque noui, neque, nátus necne is fúerit, id solidé scio.
CH. Pól hicquidem fungíno generest: cápite se totúm
tegit. 851
Hílurica faciés uidetur hóminis: eo ornatu áduenit.

Sy. Ílle qui me condúxit, ubi condúxit, abduxít dom
Quaé uoluit mihi díxit, docuit ét praemonstrauít prius,
Quó modo quidque agerém. nunc adeo síquid ego addí
ámplius,
Éo conductor mélius de me núgas conciliáuerit.
Vt ille me exornáuit, ita sum ornátus: argentum h
facit.
Ípse ornamenta á chorago haec súmpsit suo períclo:
Núnc ego si potero órnamentis hóminem circumdúcere,
Dábo operam ut me esse ípsum plane sýcophantam sénti
<Ch.> Quám magis specto, mínus placet mihi h
hóminis facies: míra sunt, 8
Ni íllic homost aut dórmitator aút sector zonárius.
Lóca contemplat, círcumspectat sése atque aedis nóscit
Crédo edepol, quo móx furatum uéniat, speculatúr loc
Mágis lubidost ópseruare quíd agat: ei rei operám dabo.
<Sy.> Hás regiones démonstrauit míhi ille condu
meus:
Ápud illas aedís sistendae míhi sunt sycophántiae.
Fóres pu<l>tabo. Ch. Ad nóstras aedis hícqui
habe[a]t rectám uiam:
Hércle opinor mi áduenienti hac nóctu agitandumst uíg
Sy. Áperite hoc, aperíte. heus, ecquis his fóribus tut
gerit?
Ch. Quíd, adulescens, quaéris? quid uis? quíd
pultas? <Sy.> Heú<s>, senex,
Cénsus quom <sum>, iúratori récte rationém dedi.
Lésbonicum hic ádulescentem quaéro, in his regiónib
Vbi habitet, et item álterum ad istanc cápitis albitúdin
Cálliclem aiebát uocari qui hás dedit mihi epístulas.
<Ch.> Meúm gnatum hicquidem Lésbonicum qu
et amicúm meum,
Quoí ego liberósque bonaque cómmendaui, Cálliclem.

Fác me, si s<c>is, cértiore<m>, hisce hómines ubi **habitént**, pater.
Quíd eos quaeris? aút quis es? aut únde's? aut unde **áduenis?**
Múlta simul rogitás: nescioquid éxpediam potís**sumum.** 880
a] únum quidquid síngillatim et plácide percontábere, **meum** nomen ét mea facta et ítinera ego faxó scias.
Fáciam ita ut uis: ágedum, nomen tuóm primum **memorá** mihi.
Sy.> Mágnum facinus íncipissis pétere. Ch. Quid ita?
Sy. Quía, pat<e>r[em],
ánte lucem ire <hércle> occipias á meo primo nómine, **óncubium** sit nóctis, prius quam ad póstremum peruéneris.
Ópus †factost uiático ad tuom nómen, ut tu praé**dicas.** 887
Sy.> Ést minusculum álterum, quasi †iuxillum uinárium.
Ch.> Quíd est tibi nomén, adulescens? Sy. 'Páx,' id est nomén mihi:
Hóc cotidiánu<m>st. Ch. Edepol nómen nugatórium: 890
Quási dicas, siquíd crediderim tíbi, 'pax'—periisse ílico.
Híc homo solide sýcophantast. quíd ais tu, adulescéns?
Sy. Quid es<t>?
Ch. Éloquere, isti tíbi quid homines débent, quos tu quaéritas?
Sy. Páter istius ádulescentis dédit has duas mihi epístulas,
Lésbonic<i:> is míhist amicus. Ch. Téneo hunc manu**festárium:** 895
Mé sibi epistulás dedisse dícit: ludam hominém probe.
Sy. Íta ut occepi, si ánimum aduortas, dícam. Ch. Dabo operám tibi.
Sy. Hánc me iussit Lésbonico suó gnato dare epístulam,
Ét item hanc alterám suo amico Cállicli iussít dare.

CH. Míhi quoque edepol, quom híc nug[ur]atur, cóntra nugarí lubet.
Vbi ipse erat? SY. Bene rém gerebat. CH. Érgo ubi? SY. In Seleúcia.
CH. Áb ipson istas áccepisti? SY. E mánibus dedit mi ipse ín manus.
CH. Quá faciest homó? SY. Sesquipede quíd[d]amst quam tu lóngior.
<CH.> Haéret haec res, síquidem ego apsens súm qu[i]a<m> praesens lóngior.
Nóuistin hominém? SY. Ridicule rógitas, quicum uná cibum
Cápere soleo. CH. Quíd est ei nomen? SY. Quód [d]edepol hominí probo.
CH. Lúbet audire. SY. Illi édepol—illi—flli—uae miseró mihi.
<CH.> Quíd est negoti? SY. Déuoraui nómen inprudéns modo.
CH. Nón placet qui amícos intra déntes conclusó<s> habet.
SY. Átque etiam modo uórsabatur míhi in labris primóribus.
CH. Témperi huic hodie ánteueni. SY. Téneor manifesti miser.
CH. Iám recommentátu's nomen? SY. Déum hercle me atque hominúm pudet.
CH. Víde modo ut hominem nóueris. SY. Tam quám me: fieri istúc solet,
Quód in manu teneás atque oculis uídeas, id desíderes.
Lítteris recómminiscar: <C> ést principium nómini.
<CH.> Cálli[ci]as? SY. Non ést. CH. Callippus? SY. Nón est. CH. Callidémides?
SY. Nón est. CH. Callinícus? SY. Non est. CH. Cállimarchus? SY. Níl agis:

Néque adeo edepol flócci facio, quándo egomet meminí mihi.

CH. Át enim multi Lésbonici súnt hic: nisi nomén patris Díces, non monstráre istos possum hómines quos tu quaéritas.

Quód ad exemplumst? cóniectura sí reperire póssumus.

SY. Ád hoc exemplumst:—CH. án Chares, an Chármides? SY. Enim Chármides.

[SY.] Ém, istic erit: qui istúm di perdant. CH. Díxi ego iam dudúm tibi:

Té potius bene dícere aequomst hómini amico, quám male.

SY. Sátin inter labra átque dentes látuit uir minumí preti?

CH. Né male loquere apsénti amico. SY. Quíd ergo ille ignauíssumus

Míhi latitabat? CH. Si áppellasses, réspondisset nómini.

Séd ipse ubist? SY. Pol illúm reliqui ad Rhádamantem in Cercópia [insula].

CH. Quí<s> homost me insipiéntior, qui ipse, égomet ubi sim, quaéritem?

Séd nil discondúcit huic rei. quíd ais? quid hoc quod té rogo?

Quós locos adísti? SY. Nimium míri[s]modis mirábiles.

CH. Lúbet audire, nísi molestumst. SY. Quín discupio dícere.

Ómnium primum ín Pontum aduecti[a] Árabiam terrám sumus.

CH. É<h>o, an etiam Arabiást in Ponto? SY. Est: nón illa ubi tus gígnitur,

Séd ubi apsint<h>iúm fit atque cunícla gallinácea.

CH. Nímium graphicum hunc núgatorem. séd ego sum insipiéntior,

Qui, égomet unde rédeam, hunc rogitem, quae égo sciam atque hic nésciat:

(93) Nísi quia lubet éxperiri, quo éuasurust dénique.
(97) Séd quid ais? quo inde ísti porro? Sy. Si ánimum aduortes, éloquar:
Ád caput amnis, quí[d] de caelo exóritur sub solió Iouis.
Ch. Súb solio Iouís? Sy. Ita dico. Ch. E caélo? Sy. Atque <e> medió quidem. 941
Ch. Ého, an etiam in caelum éscendisti? Sy. Immo hóriola aduectí sumus,
Vsque aqua aduorsá per amnem. Ch. E<h>o, an tu étiam uidistí Iouem?
<Sy.> [C]Álii di <i>s<s>e ad uíllam aiebant séruis depromptúm cibum.
Deínde porro—Ch. Deínde porro nólo quicquam praédices.
Sy. <*Séd*—Ch. *Abeo*> hercle, si és molestus. nám pudicum néminem 946
<*Pax*, *refer*>re opórtet, qui aps terra ád caelum peruénerit.
Sy. <Fácia>m ita ut te uélle uideo. séd monstra hosce hominís mihi,
<Qu>ós ego quaero, quíbus me oportet hás deferre epístulas.
Ch. Quíd ais? tu nunc sí forte eum[i]pse[m] Chármidem conspéxeris, 950
Íllum quem tibi istás dedisse cómmemoras epístulas,
Nó[ue]risne hominem? Sy. Né tu me edepol árbitrare béluam,
Quíquidem non nouísse possim quícum aetatem exégerim.
Án ille tam esset stúltus, qui mihi mílle nummum créderet
Phílipp[e]um, quod me aurúm deferre iússit ad gnatúm suom 955
Átque ad amicum Cálliclem, quoi rem aí[e]bat mandasse híc suam?
Míhi concrederét, ni me ille ét ego illum nosse<m> á<d>probe?

CH. Énim uero ego nunc sýcophantae huic sýcophantarí uolo,
Si húnc possum illo mílle nummum Phílippu<m> ci<r-c>u[e]mdúcere,
Quód sibi me dedísse dixit. quem égo qui sit homo néscio
Néque oculis ante húnc diem umquam uídi, eine aurum créderem? 961
Quoí, si capitis rés si[e]t, nummum númquam credam plúmbeum.
Ádgrediundust híc homo mi astu. heus, Páx, te tribus uerbís uolo.
SY. Vél trecentis. CH. Háben tu id aurum, quód accepisti a Chármide?
SY. Átque etiam Philipp[e]úm, numeratum illíus in mensá manu, 965
Mílle nummum. CH. Némpe ab ipso id áccepisti Chármide?
SY. Mírum quin ab auo eíus aut proauo accíperem, qui sunt mórtui.
CH. Ádulescens, cedodum ístuc aurum míhi. SY. Quod ego aurum dém tibi?
<CH.> Quód a me te accepísse fassu's. SY. Áps te accepisse? CH. Íta loquor.
SY. Quís tu homo's[t]? CH. Qui mílle nummum tíbi dedi ego sum Chármides. 970
SY. Néque edepol tu is és neque hodie is úmquam eris— auro huíc quidem.
Ábi sis, nugatór: nugari núgatori póstulas.
CH. Chármides ego súm. SY. Nequiquam herclé's: nam nil aurí fero.
Nímis argute | óbre<p>sisti in eápse occasiúncula:
Póstquam ego me aurum férre dixi, póst tu factu's Chármides: 975

Príus tu non eras, quam aúri feci méntionem.
Proín tu te, itidem ut chármidatus es, †rursum
CH. Quís ego sum igitur, síquidem is non sun
SY. Quid id ad me áttinet?
Dúm ille ne sis quem égo esse nolo, sís mea causa
Príus non is eras quí eras: nunc is fáctu's qui tum
CH. Áge siquid agis. <SY.> Quíd ego ag
Aurum rédde. SY. Dormitás, senex.
<CH.> Fássu's Charmidém dedisse aurúm
Scriptúm quidem.
CH. Próperas an non próperas [ab]ire actútum
regiónibus,
Dórmitator, príus quam ego hic te iúbeo mulcarí
<SY.> Quam ób rem? CH. Quia illum quem én
és, ego sum ipsus Chármides,
Quém tibi epistulás dedisse aiébas. SY. Eho, qua
tu is es?
CH. Ís enim uero sum. SY. Aín tu tandem? is ípsu
CH. Aio. SY. Ípsus es?
CH. Ípsus, inquam, Chármides sum. SY. Ergo ípsu
CH. Ipsíssumus.
Áb<in> hinc ab oculís? SY. Enim uero sério, qu
áduenis,—
Vápula<b>is méo arbitratu ét nouorum aedílium.
<CH.> Át etiam maledícis? SY. Immo, sáluos q
quidem áduenis,—
Dí te perdant, sí te flocci fácio an periissé<s> p
Égo ob hanc operam argéntum accepi, té macto info
Céterum qui sís, qui non sis, flóccum non intérdu
Íbo, ad illum renúntiabo quí mihi tris nummós dedit,
Vt sciat se pérdidisse. ego ábeo. male uiue ét u
Quí di te omnes áduenientem péregre perdant, Chár
[*Exit Sycop*

CHARMIDES

Senex

IV 3 Postquam íllic hinc abiit, póst loquendi líbere
Vidétur tempus uénisse atque occásio.
Iam dúdum meum ille péctus pungit áculeus, 1000
Quid illí negoti fúerit ante aedís meas.
Nam epístula illa míhi concenturiát metum
In córde et illud mílle nummum, quám rem agat.
Numquam édepol temere tínnit <tint>innábulum:
Nisi qui íllud tractat aút mouet, mutú<m>s<t>, tacet.
Sed quís hic est, qui huc in pláteam cursuram íncipit? 1006
Lubet óbseruare quíd agat: huc concéssero.

STASIMVS CHARMIDES

Seruos *Senex*

IV 4 ST. Stásime, fac te própere celerem, récipe te ad dominúm domum,
Né subito metus éxoriatur scápulis stultitiá[m] <tua>.
Ádde gradum, adpropera: iam dudum fáctumst, quom abistí domo. 1010
Cáue sis tibi, ne búbuli in te cóttabi crebrí crepent,
Si áb[i]eris ab eri quaéstione: né destiteris cúrrere.
Écce hominem te, Stásime, nil<i>: sátin in thermipólio
Cóndalium es oblítus, postquam thérmopotasti gútturem?
Récipe te et recúrre petere <ré> recenti. CH. Huic, quísquis est, 1015
Gúrguliost exércitor, is hunc hóminem cursurám docet.
ST. Quíd, homo nili, nón pudet te? tríbusne te potéri<i>s
Méemoria<m> esse oblítum? an uero, quía cum frugi | hóminibus
Íbi bibisti, qui áb alieno fácile cohiberént manus?—

†Truchus fuit, Cerconicus, Crinnus, Cercobulus, Cóllabus,
Óculicrepidae, crúri[i]crepidae, férriteri mastígiae:—
Ínter eosne hominés condalium té redipisci póstulas?
†Éorum <*quiuis*> súrrupuit currénti cursorí solum.
CH. Íta me di ament, gráphicum furem. ST. Quíd ego quod periít petam?
Nísi etiam labórem ad damnum ápponam epithecam ínsuper.
Quín tu quod periít periisse dúcis? cape uorsóriam:
Récipe te ad erum. <CH.> Nón fugitiuost híc homo:
commeminít domi.
<ST.> Vtinam ueteres hómin<um mores>, uéteres parsimóniae
Pótius <in> maióre honore hic éssent quam morés malī.
<CH.> Di ínmortales, básilica hicquidem fácinora inceptát loqui:
Vétera quaerit, uétera amare hunc móre[m] maiorúm scias.
ST. Nám nunc mores nſl<i> faciunt quód licet, nisi quód lubet.
Ámbitio iam móre sanctast, líberast a légibus:
Scúta iacere fúgereque hostis móre habent licéntiam:
Pétere honorem pró flagitio móre fit. <CH.> Morem ínprobum.
<ST.> Strénu<os>os praéterire móre fit. <CH.> Nequám quidem.
<ST.> Móres leges pérduxerunt iám in potestatém suam,
Mágisque is sunt obnóxios<a>e quám parentes líberi<s>.
Ea<é> miserae etiam ad párietem sunt fíxae clauis férreis,
Vbi malos morés adfigi nímio fuerat aéquius.
CH. Lúbet adire atque áppellare hunc: uérum ausculto pérlubens
[S]Ét metuo, si cónpellabo, ne áliam rem occipiát loqui.
ST. Néque isti<s> quicquam lége sanctumst: léges mori séruiunt,

Móres autem rápere properant quá sacrum qua públicum.
<CH.> Hércle istis malám rem magnam móribus dignúmst dari.
<ST.> Nón[ne] hoc publice ánimum aduorti: nam íd genus hominum ómnibus
Iniuorsis ést aduorsum atque ómni populo mále facit.
Mále fidem seruándo illis quoque ábrogant etiám fidem
Qui nil meriti: quíppe eorum ex ingénio ingenium horúm probant.
Hóc qui in mentem uénerit mihi? re ípsa modo commónitus sum.
Síquoi mutuóm quid dederis, fít pro proprio pérditum:
Quóm repetas, inimícum amicum béneficio inueniás tuo.
Sí mage exigere occípias, duarum rérum exoritur óptio:
Vél illud quod credíderis perdas, uél illum amicum amíseris.)
CH. Méus est hicquidem Stásimus seruos. ST. Nam égo talentum mútuom
Quoí dederam, talénto inimicum mi émi, amicum uéndidi.
Séd ego sum insipiéntior, qui rébus curem públicis
Pótius quam, id quod próxumumst, meo térgo tutelám geram:
Do domum. CH. Heus tu, asta ílico: audi, heús tu. ST. Non sto. CH. Té uolo.
ST. Quíd, si ego me te uélle nolo? CH. Aha nímium, Stasime, saéuiter.
ST. Émere meliust quoi ímperes. CH. Pol ego émi atque argentúm dedi:
Séd si non dicto aúdiens est, quíd ago? ST. Da magnúm malum.
CH. Béne mones: ita fácere certumst. ST. Nísi quidem es obnóxius.
CH. Sí bonus es, obnóxius sum: sín secus es, faciam út iubes.

ST. Quíd id ad me attinét, bonisne séruis tu utare án malis?
CH. Quía boni malíque in ea re párs tibist. ST. Partem álteram
Tíbi permitto, illam álteram apud me, quód bonist, appónito.
CH. Sí eris meritus, fíet. respice húc ad me: ego sum Chármides.
ST. Hém, quis est qui méntionem fácit homo hominis óptumi?
CH. Ípsus homo optumús. ST. Mare, terra, caélum, di, uostrám fidem,
Sátin ego oculis pláne uideo? estne ípsus an non ést? is est.
Cérte is est, is ést profecto. o mí ere exoptatíssume,
Sálue. CH. Salue, Stásime. ST. Saluom té—CH. Scio et credó tibi.
Séd omitte alia: hoc míhi responde: líberi quid agúnt mei,
Quós reliqui hic fílium atque fíliam? ST. Viuónt, ualent.
<CH.> Némpe uterque? ST. Vtérque. CH. Di me sáluom et seruatúm uolunt.
Cétera intus ótiose pércontabor quaé uolo:
Eámus intro: séquere. ST. Quo tu té agis? CH. Quonam nísi domum?
ST. Hícine nos habitáre censes? CH. Vbinam ego alibi cénseam?
ST. Iám—CH. Quid 'iam'? ST. non súnt nostrae aedis ístae. CH. Quid ego ex te aúdio?
ST. Véndidit tuos nátus aedis—CH. Périi. ST. praesentáriis
Árgenti minís numeratis. CH. Quót? ST. Quadraginta. CH. Óccidi.
Quís eas emit? ST. Cállicles, quoi tuám rem commendáueras:
Ís habitatum huc cómmigrauit nósque exturbauít foras.

CH. Vbi nunc filiús meus habitat? ST. Híc in hoc postículo.
CH. Mále disperii. ST. Crédidi aegre tíbi id, ubi audissés, fore.
CH. Égo miserrumís periclis súm per maria máxuma
Véctus, capitalí peric[u]lo pér praedones plúrumos
Mé seruaui, sálu<o>s redii: núnc hic disperií miser,
Própter eosdem quórum causa fúi hac aetate exércitus:
Ádimit animam mi aégritudo: Stásime, tene me. ST. Vísne aquam
Tíbi petam? CH. Res quom ánimam agebat, túm esse offusa<m> opórtuit.

CALLICLES CHARMIDES STASIMVS

Senes II *Seruos*

CA. Quid hoc híc clamoris aúdio ante aedís meas?
CH. O Cállicles, o Cállicles, o Cállicles,
Qualíne amico méa commendauí bona?
CA. Probo ét fideli et fído et cum magná fide.
Et sálue et saluom te áduenisse gaúdeo.
CH. Credo, ómnia istaec sí ita sunt ut praédicas.
Sed quís istest tuos ornátus? CA. Ego dicám tibi:
Thensaúrum effodiebam íntus, dotem, fíliae
Tuae quaé daretur. séd intus narrabó tibi
Et hóc et alia: séquere. CH. Stasime. ST. Em. CH. Strénue
Curre ín Piraeu[u]m atque únum curriculúm face.
Vidébis iam illic náuem qua aduectí sumus.
Iubéto Sa[n]gariónem quae imperáuerim
Curáre ut efferántur, et tu itó simul.
Solútu<m>st portitóri iam portórium.
Nil ést mora<e>. cit<o> ámbula: actutúm redi.

ST. Illíc sum atque hic sum. CA. Séquere tu hac
intró. CH. Sequor. [*Exeunt Callicles et Charm*
ST. Hic méo ero amicu<s> sólus firmus réstitit,
Neque démutauit ánimum de firmá fide,
Quamquám labores múltos ob rem et líberos
<*Abséntis mei eri*> eum égo cepisse cénseo.
Sed hic únus, ut ego súspicor, seruát fidem.
[*Exit Stasim*

LYSITELES

Adulescens

Hic homóst omnium hominum praécipuos,
Voluptátibus gaudiisque ántepotens.
Ita cómmoda quae cupio éueniunt,
Quod ago ádsequitur, subest, súbsequitur:
Ita gaúdiis gaudium súppeditat.
Módo me Stasimus Lésbonici séruos conuenít <domi>:
Is mihi dixit súom erum peregre huc áduenisse Chármidem.
Núnc mihi is propere cónueniundust, út, quae cum eius fílio
Égi, ei rei fundús pater sit pótior. eo *<quantum potest>*.
Séd fores hae sonitú suo mihi moram óbiciunt incómmode.

CHARMIDES CALLICLES LYSITELES

Senes II *Adulescens*

CH. Néque fuit neque erít neque esse quémquam hominem
in ter<ra>[dum] árbitror,
Quoí fides fidélitasque amícum erga aequiperét tuam:
Nam éxaedificauísset me ex hisce aédibus, apsque té foret.
CA. Síquid amicum ergá bene feci aut cónsului fidéliter,
Nón uideor meruísse laudem, cúlpa caruisse árbitror.
Nám beneficium hómini proprium quód datur, pro*<suo>*
súmpserit:
Quód datur utendum, íd repetundi cópiast, quandó uelis.

CH. Ést ita ut tu dícis. sed ego hoc né<q>
Eúm sororem déspondisse suam ín tam fo
CA. Lýsiteli quidém P<h>iltonis fílio.
nóminat.
CH. Fámiliam optumam óccupauit. LY. Q
hos cónloqui?
Séd maneam etiam, opínor: namque hoc cómm
loqui.
CH. Váh. CA. Quid est? CH. Oblítus in
tibi sum dícere:
Módo mihi aduenientí nugator quídam occessi
Nímis pergraphicus sýcophanta. is mílle nu
aúr<e>um
Meó datu tibi férre et gnato Lésbonico ai[e]bát me
Quem égo ne<c> qui esset nóram, neque e
úsquam conspexí prius.
Séd quid rides? CA. Méo adlegatu uénit, q
aurúm mihi
Férret aps te, quód darem tuae gnátae dotem: u
Túos, quando illi a mé darem, esse allátum id
créderet,
Neú qui[s] rem ipsam pósset intellégere, [et] then
tuom
Mé esse penes, atque éum [a] me lege pópuli
pósceret.
CH. Scíte edepol. CA. Megarónides commúnis h
ét tuos
Béneuolens comméntust. CH. Quin conlaúdo c
ét probo.
<LY.> Quíd ego ineptus, dúm sermonem uéreo
rúmpere,
Sólus sto nec quód conatus sum ágere ago? l
cónloquar.

CH. Quís hic est, qui huc ad nós incedit? LY. Chármidem socerúm suom
Lýs<i>teles salútat. <CH.> Di dent tíbi, Lysiteles, quaé uelis.
CA. Nón ego sum dignús salutis? LY. Ímmo salue, Cállicles.
Húnc priorem aequómst me habere: [CA.] túnica propior pálliost.
CA. Deós uolo consília uostra <uóbis> recte uórtere.
<CH.> Fíliam meam tíbi desponsam esse aúdio. LY. Nisi tú neuis.
CH. Ímmo haud nolo. LY. Spónden ergo tuám gnatam uxorém mihi?
CH. Spóndeo, et mille aúri Philippum dótis. LY. Dotem nfl moror.
<CH.> Si flla tibi placét, placenda dós quoquest quam dát tibi.
Póstremo quod uís non duces, nísi illud quod non uís feres.
<CA.> Iús hic orat. LY. Ímpetrabit té aduocato atque árbitro.
[LY.] Ístac lege fíliam tuam spónden mihi uxorém dari?
CH. Spóndeo. CA. Et ego spóndeo idem hoc. LY. Oh sáluete, adfinés mei.
CH. Átque edepol sunt rés, quas propter tíbi tamen suscénsui.
LY. Quíd ego feci? CH. Meúm corrumpi quía perpessu's fílium.
LY. Si íd mea uoluntáte factumst, <ést> quod mihi suscénseas.
Séd sine me hoc aps te ímpetrare quód uolo. CH. Quid id és<t>? LY. <S>cies:
Síquid stulte fécit, ut ea míssa facias ómnia.
Quíd quassas capút? CH. Cruciatur cór mihi, et metuo. LY. Quídnam id est?

CH. Quóm ille i[s]tast ut ésse nolo, id crúcior: m
sí tibi
Dénegem quod me óras, ne te léuiorem erga mé pu
[CH.] Nón grauabor: fáciam ita ut uis. LY. Próbu
eo, ut illum éuocem.
CH. Míserumst male promérita, ut merita súnt, s
ulcisci nón licet.
LY. Áperite hoc, aperíte propere, et Lésbonicum, sí do
Fóras [e]uocate: ita súbit*um*st, propere quód eum
uentúm uolo.

<LESBONICVS LYSITELES — CALLICLES CHARMID
Adulescentes II — *Senes II*

LE. Quís homo tam tumúltuoso sónitu me exciuít [sul
foras?
LY. Béneuolens tuos átque amicus. LE. Sátine sa
díc mihi.
LY. Récte: tuom patrém rediisse sáluom peregre gaú
LE. Quís id ait? LY. Ego. LE. Tún uidisti? LY.
túte item uideás licet.
LE. Ó pater, patér mi, salue. CH. Sálue multum, g
mi.
LE. Síquid tibi, patér, laboris—CH. Níl euenit, né ti
Béne re gesta sáluos redeo—sí tu modo frugi ésse
Haéc tibi pactast Cállicli <huius> fília. LE. Ego du
pater,
Ét eam et siquam aliám iubebis. CH. Quámquam
suscénsui,
[CA.] Míseria <una> uní quidem hominist ádfatim.
Immo huíc parumst:
Nám si pro peccátis centum dúcat uxorís, parumst.

LE. Át iam posthac témperabo. CH. Dícis, si faciés modo.

LY. Númquid causaest quín uxorem crás domum ducam? CH. Óptumumst [licet].

[CA.] Tú in perendinúm paratus sís ut ducas. Ω. Plaúdite.

[*Exeunt omnes.*

NOTES.

The metrical summaries of the contents of the
f two sorts, acrostich and non-acrostich. We have
ents of all the plays except the Bacchides. The non-
survive to five plays only (Amph. Asin. Mil. Mer.
: of 15 lines each, except that to the Amphitruo

are the earlier and the better in knowledge of Plautine
ation. They are considered to belong to the best
: studies in the 7th cent. A.U.C., the date to which the
and may on the suggestion of F. Osann be ascribed
us (84 B.C.), who is mentioned by Gellius III. 3. 1 as
ices' on Plautus.
tichs are later and rougher. They may be ascribed to
C. Sulpicius Apollinaris of Carthage (150 A.D.) who
nts to the books of the Aeneid and to Terence.
um, the 'treasure' from which Philemon's play wa
: spelling *Thensaurus*=*Θησαυρός* cf. *Scaptensula*=
Σκαπτησύλη, *Chersonensus*=*Χερσόνησος*, *Megalensia*=
: *n* appears in these words not so much to represent *η*
the tendency which gives such misspellings as *accansio*
Lindsay, Latin Language pp. 69 and 136.
.ble of *abstrusum* is not elided, i.e. there is *hiatus in*

sbonicus.

' This sense of *et*=*etiam* is not Plautine.
'Lesbonicus' sister is asked in marriage without a
84.
o cum inuidia=*ut cum minore inuidia.*

8. hunc is the Sycophant whose mission is explained in v. 7. *Ut uenit* followed by *ut rediit* is clumsy.

9. quoius nubunt liberi, i.e. Charmides' daughter is married to Lysiteles, his son Lesbonicus to Callicles' daughter. On this use of *nubere* applied to a man see Nonius p. 143 '*Nubere ueteres non solum mulieres, sed etiam uiros dicebant, ut nunc Itali dicunt.* Pomponius, *Nupsit posterius dotatae, uetulae, uaricosae, uafrae.*'

Prologus. It has been pointed out in the Introduction that the Prologue is outside the play proper, and is usually delivered by a young actor in a special dress (*ornatus prologi*), that most of the Prologues we possess are post-Plautine, but that this Prologue to the *Trinummus* is, at least as a whole, from the hand of Plautus himself.

This is one of the cases where the Prologue is delivered by some allegorical person who does not appear in the action of the play. Thus we have *Arcturus* in the Prologue of the *Rudens*, *Auxilium* in the *Cistellaria*, and *Lar Familiaris* in the *Aulularia*. The only difference in this case is that there are *two* allegorical persons, *Luxuria* and her daughter *Inopia*, but as *Inopia* speaks only a single line and then enters the house, the departure from the usual practice is not great. Such use of allegorical persons in Prologues was common in Menander, and was taken by him from the tragic stage. Thus compare with this scene the similar scene in the sphere of Tragedy, viz. Eur., Herc. Fur., where Iris sends Lyssa (Madness) into the house of Heracles.

The difficulties and peculiarities of this Prologue are excellently discussed by Trautwein, pp. 23—32.

The curtain is lowered. On the stage in front of the houses are seen *Luxuria* and her daughter *Inopia*, who is sent into the house occupied by *Lesbonicus* to do her work.

1. fungaris. The rule by which these deponent verbs are regularly followed by the abl. (instr.) is not yet fixed in Plautus' time. *uti* takes generally the abl., but sometimes the acc., at least where the object is neuter, *abuti* the acc., *frui* once in Plautus with abl., in Terence four times with abl., once with acc., *potiri* in Plautus twice with gen., twice with acc., twice with abl. *Fungor* in both Plautus and Terence regularly takes the acc. Plautus has this phrase *munus fungi* six times, Terence has *officium fungi* five times, and *officio fungi* only once.

2. finem fore quem dicam, a popular and colloquial expression *instead of qui finis futurus sit*, common in Plautus with dicere, praedicare, *arbitrari* and *credere*.

2. adest, sc. *finis itineris* or *sequendi.*

em, 'there.' *Em* may be the imperative of *ĕmo*, lit. 'take,' a sense which suits well in phrases like *em tibi*, 'take that' (in giving a blow) Asin. 431 *em ergo hoc tibi*, or it may be the adverbial accus. of *is*, which in old Latin is *em*, also perhaps properly spelt *im*. With this cf. Merc. 313 *si umquam uidistis pictum amatorem, em illic est.* joined with *ille, em* gives *ellum, ellos* just as *ecce* gives *eccillum, eccillos* &c. *Em* as an interjection is not elided before *illae.*

nunciam scanned as a trisyllable: so *etiam* and *quoniam*. Brix derives it from *nunci* (cf. *νυνί*) + the adverbial ending *am*. The distinction between *nunciam* and *iam nunc* is that *nunciam* refers to the immediate present and future 'in a minute,' 'directly,' *iam nunc* to the past and present 'now already.'

Inopia enters the house. *Luxuria* turns and addresses the spectators.

4. erret, a metaphor from straying from the right path amplified and continued in *deducam in uiam*, while that the phrase is metaphorical is shewn by the addition of *paucis*, 'in a few words.'

5. operam dare, 'to give me your attention'=*audire.* So Capt. Prol. 6 *id ego hic apud uos proloquar, si operam datis.* The bare infin. instead of acc. and infin. (*uos dare*). Cf. v. 956.

Notice *dare* not *uos daturos esse*, i.e. pres., not fut. infin., after *promittitis.* This use of the pres. instead of the fut. infin. is common in Plautus and old Latin after such verbs as *promitto, spero, uoueo, minor, iuro, dico, nego* and the like. Cf. v. 755 *dotem dare si dixerim*, v. 736 &c.

6. siet is even in Plautus' time archaic, and the forms *siem, sies, siet* are regularly used only at the end of the line. The old Latin *siem*, classical *sim* (=*ἐσίην*=*εἴην*), is properly an optative form, as are *possim, edim, uelim, duim, perduim*, &c., and some *-a* forms as *creduam*. Cf. v. 102 *comedis.*

7. huc, pointing to the house which *Inopia* has entered.

8. nomen Luxuriae indidit. By the regular attraction *Luxuriae* is dat. the case of *mihi*, as in *est mihi nomen Balbo* (not *Balbus*) and Asin. Prol. 10 *huic nomen Graece Onagost fabulae*, where *Onago* is dat. by the same attraction. By *nomen indidit* we are to understand, not that Plautus invented the scene, but that he has given Τρυφή and Ἀπορία of the original their Latin names.

9. Spengel, to avoid the hiatus, proposes *tum hanc autem*=*δ' αὖ.*

10. introierit should be written as one compound word. For thus

the *o* is not elided. If elision is to take place, the two words *intro* and *ire* are written separately. So *circumire* and *circum ire*, &c.

11. accipite, 'listen,' 'let me tell you.' And so often *date* = 'tell me.'

uociuas, 'empty,' 'disengaged,' the archaic form of the later *uacuas* used by Plautus. Cf. Pseud. 469 *fac sis uociuas aedis aurium; uocatio* for *uacatio*, *notare* for *natare* in vulgar Latin, and Cas. 527, where Plautus puns on *uocare* and *uacare*. See Munro's note on Lucr. I. 520.

12. adulescens = *Lesbonicus*. *Hisce*, *hosce*, *hasce* before a vowel, *his*, *his*, *hos*, *has* before a consonant.

13. me adiutrice, i.e. *meo auxilio*, 'by my help.'

14. quoniam, i.e. *quom iam*, 'now that' = *postquam*, i.e. it is used by Plautus in a temporal sense. Cf. vv. 112 and 149.

qui is the old abl. (instr.) of the relative, the interrogative, and the indefinite pronoun, used of all genders (e.g. it is fem. in v. 15), and sometimes of both numbers. Here it is abl. of the rel. = 'whereby,' 'by means of which he could support me.' The imperf. subj. *aleret* follows the historic pres. *uideo*, because this is virtually the same as *uidi*. Cf. Bacch. 290 *quoniam sentio quae res gereretur, nauem extemplo statuimus*.

relicui, part. gen. after *nil*, 'nothing of a balance' = 'nothing left': *relicuus* in Plautus is always quadrisyllabic.

15. exigat, pres. subj. after the past tense *dedi*, a sequence not uncommon in Plautus where the purpose is future, the result represented as still continuing, and found sometimes where this is not the case. Cf. Amph. 195 *me a portu praemisit domum, ut haec nuntiem*, Bacch. 352 *ita feci, ut auri quantum uellet sumeret*, Epid. 444 *non repperisti, adulescens, tranquillum locum, ubi tuas uirtutes explices*, ibid. 570 *exciuisti...ut uideas*, Mil. 131 *dedi mercatori quoidam, qui ad illum deferat*, Pseud. 795 *Orcus recipere ad se hunc noluit, ut esset hic qui mortuis cenam coquat*. It is hardly too much to say that the strict sequence of tenses did not exist in colloquial Latin, but that the tense is decided by the point of view which is at the base of each individual sentence. See also Sonnenschein's note on Rud. 127 ff. On **quicum** see v. 905.

16. sed, abruptly breaking off and changing the subject. Cf. vv. 66, 151, 400.

The argument (ὑπόθεσις) was generally explained in the Prologue. That the spectators may not wonder why this is not done here, they are told that the explanation will be given in the play itself, by the old man

Megaronides and Callicles, who appear in the first Act. In this Prologue, as in Asin., Cas., Merc., are given (1) the Greek name of the play, (2) the Greek poet, (3) the Roman adapter, (4) the Latin title.

17. ei (nom. pl.), scanned by synizesis as a monosyllable, just as *ei* dat. sing. is scanned in v. 15.

18. Thensauro, dat. by attraction to the case of *fabulae*. Cf. v. 8 and Asin. Prol. 10 there quoted, also v. 20. On the spelling *Thensaurus* see Arg. 1.

19. Plautus uortit barbare. On the use of the name *Plautus*, not *poeta*, in a genuine Prologue see Trautwein l.c. pp. 23, 24.

uortit barbare = *uortit Latine*. It is a striking proof how essentially Greek in tone these plays are that whenever it is necessary to refer to anything Latin in true Greek fashion it is styled 'foreign' (βάρβαρος). Thus Curc. 150 *fite causa mea ludii barbari* = Roman play-actors, Mil. 211 *poetae barbaro* = a Roman poet (Naeuius), Stich. 193 *mores barbaros* = Roman customs.

20. Trinummo, dat. by attraction as before. Cf. v. 391 *Lesbonicost nomen*, i.e. *est ei nomen Lesbonico*. Luxuria asks in the poet's name, as if the request came from himself, that his name for the play, viz. *Trinummus*, should be accepted by the spectators. Cf. Asin. Prol. 12 *Asinariam uolt esse, si per uos licet.*

hoc belongs to *nomen*, 'he asks that this play should be allowed to keep this name.' For the position of the demonstrative cf. vv. 28, 87, 153.

22. tantumst, 'so much for this,' 'that is all' = Cicero's *sed haec hactenus*, Herodotus' τοσαῦτα μὲν περὶ τούτων εἰρήσθω. Cf. Cas. Prol. 87, Merc. 283 where the words are used in the same sense.

adeste cum silentio, to bespeak a quiet hearing for the play, like Asin. Prol. 14 *date benigne operam mihi.*

ACT I. SCENE 1 (23—38). Enter Megaronides. He is greatly disturbed by what people are saying of his friend Callicles, and comes resolved to remonstrate with him on his conduct.

Metre throughout the Act Iambic Trimeters.

23. noxiam, 'blame,' as Ter. Phorm. 225 *ad defendendam noxiam*. Plautus and Terence do not use the form usual later, viz. *noxa*. *Meritus* is either active (deponent) or passive. *Meritam* here and *commerita* v. 26 are passive, whereas in Ter. Phorm. 1014 *esse in hac re culpam meritum non nego*, and Aul. 738 *me culpam commeritum scio*, they are active.

24. inmoenest facinus, 'a thankless office.' Festus p. 109 *inmunis, uacans munere: aliquotiens pro improbo ponitur.* But cf. Merc. 105 *dico eius pro meritis gratum me et munem fore,* 'obliging.' For the spelling *inmoene* for *inmune* (as in vv. 350 and 354) cf. *moenera* and *munera, Poenus* and *Punicus, poena* and *punire,* and *oenus* for *unus*: *oe* replaces older *oi* and later *u,* as *coirauit, coerauit, curauit.* See Lindsay, Latin Language, pp. 246—248.

in aetate, 'in life,' 'in this world.' Cf. v. 462 and Rud. 1235 *in aetate hominum.* In this sense sometimes with a possessive gen., but always without the possessive pronouns, i.e. *in aetate* or *in aetate hominum,* not *in aetate mea* &c. Men. 838 *qui saepe aetate in sua* &c. is a different use.

25. conducibile, 'advantageous.' Plautus is fond of adjs. in *-bilis.* This word for instance occurs some six times in Plautus, but is hardly found elsewhere.

nam, 'the reason why I say this is that.' *nam* introduces a particular illustration of the general statement that has just been made. It gives not the reason why it is thankless to find fault with a friend, but explains Megaronides' purpose in speaking.

26. concastigabo...commerita, the compounds are stronger than the simple *castigare* and *meritam* v. 23.

27. inuitus...inuitet playing on the similarity of sound, as Rud. 811 *inuitas, ni istunc istis inuitassitis.* Perhaps we may translate 'against my will, did not loyalty will that I should do so.' Alliteration and assonance are very common in Plautus. Note *faciam fides* in this line and *morbus mores* in the next, followed by *mores mali* in v. 30 and *metere messem maxumam* in v. 32. *ni inuitet,* 'did not loyalty call me to do so' (but loyalty *does* call me to do so). The pres. subj. expresses a state of things that really exists, a non-existent state of things would be expressed by the imperf. So Sall. Iug. 31. 1 *multa me dehortantur a uobis, Quirites, ni studium rei publicae omnia superet,* 'did not zeal for the commonwealth outweigh all considerations (but it does outweigh all).' Tibull. 1. 4. 63 *carmina ni sint, ex umero Pelopis non nituisset ebur,* ibid. 1. 8. 21, 22 *cantus et e curru Lunam deducere temptat, et faceret, si non aera repulsa sonent,* Catull. VI. 2 with Prof. R. Ellis' note.

28. hic, 'here,' referring to Athens in the original, but meant to be understood in Plautus of Rome. So vv. 33, 34.

nimium and *nimio* in Plautus regularly='very,' 'very much,' strengthening the force of adj., verb or adv., not 'too much.' So v. 31

nimio pluris faciunt, 'they value far more highly,' v. 931 *nimium mirifice modis mirabiles (locos)*, 'wondrous in very wondrous wise,' v. 936 *nimium graphicum nugatorem*, 'a very exquisite braggart.' Here then *nimium* strengthens the verb *inuasit* 'has greatly i.e. violently attacked.' Similarly the verb is used of a disease Asin. 55 *sed eum morbus inuasit grauis.*

29. plerique omnis, 'almost all,' i.e. the meaning of *omnis* is narrowed by the attribute *plerique*. So Ter. Andr. 55 *quod plerique omnes faciunt adulescentuli*, Phorm. 172 *ita plerique omnes sumus ingenio. Omnīs* is a form for *omnes* constantly given by the best MSS. Varro, L. L. VIII. 66, says that in his time *puppīs* and *puppes*, *uestīs* and *uestes* were rival forms, like Abl. *oui* and *oue*, *aui* and *aue*. Early inscriptions generally give *-es*: but Lex Repetund. (123—122 B.C.) has *ceiueis*, Sent. Minuciorum 117 B.C., *fineis* and *finīs*. See Lindsay, L. L. p. 399, and cf. vv. 212, 307, 948, 1080, 1150, 1186.

intermortui, 'half-dead,' 'hovering between (life and) death,' just as 'twilight' is 'the time 'twixt light (and darkness).' The word is used here only in Plautus.

30. illi = *mores boni.*

interim, 'meanwhile,' an acc. sing. adv. form like *partim*, *passim*, *pedetemptim* &c. These forms are very numerous in Old Latin. See Lindsay, L. L. p. 556.

31. inrigua, passive 'well-watered.' So Hor. S. II. 4. 16 *inriguo nihil est elutius horto.*

33. uile, 'cheap,' an allusion to the scarcity and high prices at Rome, like v. 484 *cena hac annonast sine sacris hereditas.* Vv. 32 and 33 were transposed by Buecheler (Rh. M. XXVII.).

34. nimioque pluris, 'value at a higher price by much,' 'value far more highly (see on v. 28) the favour of the few.' *Pauciores*)(*plures* = οἱ ὀλίγοι, 'the aristocrats,' 'the *optimates*.' Cf. the complaints of self-seeking v. 1033 ff.

35. faciunt, plur. after *pars hominum* which implies a number of persons, a common κατὰ σύνεσιν or *ad sensum* construction.

quam id quod prosint pluribus, 'than they (value) that wherein they may benefit the many.' This, the reading of A, is supported by Shilleto (quoted by Prof. Mayor on Cic. 2 Phil. 21. 30, q.v.). *Id* is acc. after *faciunt*, *quod* is the limiting (adverbial) acc. of neut. pron. so common in Plautus, e.g. Curc. 327 *sed quod te misi, nihilo sum certior*, 'but I am no wiser about what I sent you for,' lit. 'as to what,' Curc. 456 *quid hoc quod ad te uenio?* 'but what about the business on which I

come to you?' So *id* and *idem* frequently. Cf. Ouid. Epist. VI. 3. 4 *hoc tamen ipsum debueram scripto certior esse tuo.*

36. illud conducibile = *id quod prosint pluribus.*

gratiae. Just as *irae* = 'different outbursts of anger,' so *gratiae* is properly 'tokens of favour,' 'different exercises of influence.' Plautus uses the plur. of abstract nouns where the sing. would be used in the classical period. So v. 490 *opulentiae*, v. 1028 *parsimoniae*. But in Plautus the pure abstract meaning is rare, and the plur. has its proper force. Thus *astutia*, 'cunning' once only, Capt. 679, but *astutiae*, 'cunning plans,' 'crafty tricks,' frequently. And so with *dolus*, *fabrica*, *fallacia*, *perfidia* and other words the plur. denotes different manifestations of the cunning, treachery and so forth. See Langen, Beiträge p. 105 ff.

37. odiosae, or as A *odiossae*, a genuine spelling. The suffix is formed of two elements (*-went* + *-to*) in Latin where Greek uses only one. The termination = 'having,' 'full of' is in Greek *-εις* = *ϝεντς* = *uant+s*. Thus *χαριεις* (*χαρι-ϝεντς*) 'grace-ful,' *στονό-εις*, 'woe-ful,' *δολό-εις*, 'guile-ful.' But the Latin *dolōsus* (Gk. *δολόεις*) = **dolo-uenssus* from **dolo-went-to-s*. So **odio-went-to-s*, **odio-uenssus*, *odionsus*, *odiossus*, *odiōsus*. Cf. *retrorsum*, *retrōsum* for *retro-uersum* and see Lindsay, L. L., pp. 352, 353.

38. remoram, 'hindrance.' So Poen. 928 *remora si sit*. The word is used by Lucilius, but as it is against analogy it is afterwards disused.

rei. Scanned as a monosyllable by the regular synizesis.

SCENE 2 (39—222). Callicles comes out of the house of Charmides, which he has purchased from Charmides' son Lesbonicus. As he comes out he addresses his wife who is inside the house. In comedy a person coming out frequently addresses the first words to a person unseen within the house (as the Roman Comic Stage does not shew interiors). But the person addressed is made clear by the words used, as here by *uxor*.

39. Larem. Each household possessed a *Lar*, whose image representing the founder of the family in his *toga* stood in the *lararium* or *sacrarium*. Cf. Aul. Prol. 2, ibid. 386, Merc. 834. There were two *penates* who stood in the *sacrarium* one on each side of the *Lar*. The *Lar* and the *penates* are spoken of under the general name of *lares*, but the distinction is preserved in the phrases *redire ad larem suom* and *redire ad penates suos*. See Sonnenschein on Rud. 1207.

The *Lar* changed houses with the family and was propitiated by prayer and offerings, and likewise was decorated on all occasions of importance in the family history, a departure (Merc. 834), a return (Stich. 534), a wedding (Aul. 386).

40. uenerare, 'pray,' *ueneror=oro*, a classical meaning. Cf. Rud. 757 *quisquis est deus, ueneror ut nos ex hac aerumna eximat*, ibid. 305 and 1349. With what follows cf. Cic. div. I. 102 *omina maiores nostri quia ualere censebant, idcirco omnibus rebus agendis, quod bonum faustum felix fortunatumque esset, praefabantur.*

41. euenat. One of the short subjunctive forms used by Plautus only at the end of the line. Others are *aduenat* (Pseud. 1030), *peruenat* (Rud. 626), also *peruenant* v. 93 and *euenant* (Epid. 321). These are properly aorist forms and are used by the dramatic poets only under metrical necessity. So the aorist forms *attigas*, *attulas* &c. usually (but not always) occur at the end of the line. See Lindsay, L. L., pp. 464, 465. Note that *euenire* is used with adj. (*bona* &c.) not with adv. So often in the historians, because *euenire* almost=*fieri*.

42. teque. The force of *uenerare* is continued 'and pray that I may see you &c.' Callicles has now turned away from his wife and speaks these words so that she should not overhear them.

43. Megaronides looking at Callicles says 'here is the man who in his old age has become a boy.'

senecta aetate. Also Amph. 1032, and so *aetate iuuenta* at the end of a hexameter on an inscription.

puer, i.e. *ut castigandus sit* as the next line shews. *Puer* was probably originally **pue-ro-s* (**puers*>*puer*), and *puere* is the only form of the voc. found in Plautus, e.g. Asin. 382 and 891.

45. quoia, 'whose,' the possessive of the interrogative or relative pronoun *quoi-us*, *-a*, *-um*, formed from the gen. of the pronoun itself. Being colloquial it is common in Plautus and Terence.

46. tui beneuolentis, 'the voice of a good friend of yours,' gen. because *quoia=cuius*. *Beneuolens* is often used as a substantive in Comedy, as vv. 356 and 1148. And so *bene merens* is used='benefactor,' Capt. 935.

si ita's ut ego te uolo=*si ita es ut ego te esse uolo*, almost *si talis es qualem*. See vv. 307, 657, 1170.

47. es scanned *ēs*. So *egēt* v. 330, *erīs* v. 971.

48. atque...Megaronides are bracketed as an interpolation by many editors because of the hiatus, the awkward arrangement, the pointlessness of *aequalis* and the fact that Callicles takes no notice

[illegible] the question as usual. 'How are you?' but puts the same question himself.

Sa. [illegible] the answer is legitimate. *ἀγαθῇ = εὐτυχῶς*, cf. [illegible] 'Master's worthy slave', addressed by one old man to another, and the disregard of the question is not strange as the two greet and question one another almost simultaneously.

M. salue' = *salvus*. So *sies* = *sīmus* v. 53, *siem* = *sim*, *siet* = *sit*, *sient* = *sint*, &c. Plautus loves not the *-mus*, which is archaic in form or simple in.

salua et salua recreas. 'I am well, and I have been better.' But Sosia means to say as well as *salua*, and understands it as *salvus*. 'I am and have been pretty well.' *Valeo* is used of health, as Pers. 93 *si valeo uel*, hence *recreas* = *reficis*.

37. plus quam aps uelim. 'stronger than I wish.' Cic. *ad Att.* IV. [illegible] to the opposite, *non minus uelim*. Such jests on women, wives and marriage are a staple with the writers of the New Comedy but are introduced with less by Plautus. See Introduction and note on Asin. 5.

38. bene lubenter. 'glad, I'm delighted.' *bene* = *ut* Pers. *nihil* Pers. but so *recte* = *ut oportet*. 'I am glad,' but *gaudeo ut*, *gratum est*, *mirum*. Cf. Cure. 502 *uae te*, Curc. *ego gaudeo*, but Asin. 777 *nil Asin. ego mirum te*. *uelle*, inf. incom. to *gaudeo* etc.

39. mal. *mirum quin* after *gaudeo* is [illegible] *mirum* as *mal* in the line.

40. ubi te. *ubi* or *mal* a person's attention before asking a question or giving a command. Before a question *ubi* or *unde* generally imply surprise or irritation, e.g. Ter. 154 and 442. A very many instances occur in Mil. as it is 180 *ubi gentium es*.

41 nimis nimis superstitiosum supplicat. 'you are very much at service.' The *ni* [illegible] *nimis* denotes both or superior [illegible] and the effectiveness of the phrase is increased by the alliteration. *supplico* = *supplex sum*. Be sufficient or, as here, *non supplicat dicta*. Cic. Phil. II. 4 *nihil supplicat*, *nihil supervacuum*, where there is the same alliteration.

43. Sosiculam lucrio. Some [illegible] *lucrio* = *lucrifacio* v. 854, *lucrior* v. 911, &c. Previously we were warned [illegible] usually have to overcome. Plautus puts [illegible] Cf. Asin. 88. *Sosia* with *-ula* a [illegible] *Sosiculam* [illegible] *ludificem* [illegible] *uxorem* [illegible]

you will not take me in the least bit,' i.e. I shall not get the worst of the bargain. *tantillum* δεικτικῶς, 'not even so little.' Cf. v. 483. *uerborum*, part. gen. after *tantillum*, and *dare alicui uerba* is a regular phrase=to deceive, to cheat. *Dederis* here and *obrepseris* v. 61 are fut. perfs. in the idiomatic sense 'you will find that you have,' 'the result will shew that you have.' Cf. Aul. 578 *ego faxo et operam et uinum perdiderit simul.* See Roby, L. G. 1604. *faxo* is properly a sigmatic aorist form. The sigmatic aorist had in Latin a subjunctive in *-o*, *faxo*, i.e. *fac-so*, *dixo* (*dic-so*), *ero* (**eso*), and an optative in *-im*, *dixim*, *faxim*, *axim*, *ausim* &c. for older *dic-siem*, like *sim* for *siem*. These forms are used for the fut. perf. and the perf. subj. respectively. Thus *faxo=fecero* and *faxim=fecerim*. See Lindsay, L. L. p. 465. *Faxo* is most often paratactic, i.e. it is only formally juxtaposed with the verb used with it. According to Sonnenschein (on Rud. 365) with *faxo* the fut. indic. is found fifty times in the MSS. of Plautus, the pres. subj. sixteen times. Both these constructions *faxo scies* and *faxo scias* are paratactic, the hypotactic construction *faxo ut scias* in Asin. 897 is quite exceptional in Plautus.

61. namque enim tu, credo. So the MSS., but Ritschl *nempe*, Geppert *nanctum enim te credis* &c. But *namque enim* is right. Plautus uses *namque* in the place of *nam* before a vowel: thus always *namque edepol*, but *nam...edepol* when another word like *tu* intervenes. *Namque* introduces an easily supplied ellipse when it is followed by an affirmative particle like *enim*—here scanned as if *ĕnĭ* through the slurring of final *m*. *Enim* is an affirmative particle in *at enim*, *quia enim*, *nil enim*, *non enim*, *nunc enim*, *certe enim*, *immo enim*, *uerum enim* and *enim uero*. See Langen's discussion, Beiträge, p. 262 ff., where he maintains that this is the exclusive force of the word in Plautus. Briefly, in old Latin *enim* is merely an asseverative particle—cf. classical *enimuero*—in Plautus it asserts and strengthens, meaning 'indeed,' probably never is a purely causal, 'for,' but in Terence it begins to mean 'for.'

credo is inserted parenthetically and is generally ironical, 'I suppose,' 'no doubt.'

me inprudentem obrepseris, '(you will not get the worst of the bargain) for you no doubt will be found to have stolen a march on me unawares.' 'You are a likely fellow to get round a simpleton like me,' ironically. *Obrepere* foll. by acc., though the dat. is the classical construction, just as *occursare* takes the acc., Mil. 1047 *nam ita me occursant multae.*

62. ne tu hercle faxo haud nescias, 'faith I'll warrant you w not be ignorant (=you would soon know) what you have done.' the construction *faxo nescias* see v. 60. *Nē* is the affirmative pa (*ne confirmatiua*) to be distinguished from *nĕ* (*ne interrogatiua*) w cannot stand first. *Nē* is strengthened by *hercle*, and *tu* stands bet them just as in *ne tu edepol*, *ne tu ecastor* &c.

63. habeas ut nanctu's, 'keep her, as you've got her.' 'Y made your bed: lie on it.' Rud. 871 *ut nanctu's*, *habe*.

mala res=*malum*, and therefore may have an epithet as *nota* So Epid. 78 *abi in malam rem maxumam*. With Megaronides' p sophy cf. Liv. XXIII. 3 *notissimum quodque malum maxime tole dicentes esse*. and Shaks. Hamlet III. 1. 81, 82. As 'the evil we is best.' so a wife one is accustomed to may be the best after all.

64. nesciam, 'I should not know,' is the apodosis to *si capian*

65. proinde ut bene uiuitur, diu uiuitur, lit. 'just as you happily, (so) you live long,' i.e. 'long life depends on happiness you destroy existing harmony, you destroy with it your hopes of lon Many editors transpose *diu* and *bene*, reading *ut diu uiuitur*, *uiuitur*, i.e. 'happiness depends on habit,' 'you live happily in th to which you are accustomed.' But the MSS. are against this- *uiuitur diu* AP—and this sense would seem to require a perf. in of the pres. *ut diu uiuitur*. For *proinde ut* cf. v. 659.

66. sed, breaking off and changing the subject as v. 16. =*huc*, 'hither,' i.e. 'to me.' Cf. Capt. 329 *nunc hoc animum ad* ibid. 480.

aufer ridicularia, 'drop jesting.' Cf. Capt. 964 *tandem ista* Asin. 330 *mitte ridicularia*.

67. quid uenis? 'why do you come,' lit. 'as to what thing d come,' the adverbial limiting accus. of the neut. pron. See on v.

68. malis te ut uerbis multis multum obiurigem. From supply *uenio* before *ut*: 'I come to scold you much with much a *Multum* is an accus. used adverbially like *nimium*, *partim*, *salten* and a few plural forms *alteras*, *foras*. See Lindsay, L. L. p. *malis uerbis*='abuse,' and therefore allows the epithet *multis mala res*, v. 63.

obiurigem. In Plautus *iurgo* is still sometimes *iūrigo*, and *pu* sometimes *purigo*. So *balineum*, *balineator*, *ualide* and other that afterwards lost a syllable by syncope, the syllable lost being which followed the accent. *Iurigo* and *purigo* are formed like *n remigo*, &c.

69. men? *nĕ interrogatiua*, 'what! me?'

70. tene obiurigem? 'whether it is *you*,' &c.

71. dicturum male, foll. by dat. *mihimet*, as *male dicere, nec recte dicere=male dicere* &c. take dat. *mihimet* is the dat. strengthened by *-met*, as it sometimes is by *-pte*, *mihipte*. Other similar forms are *egomet, tutimet, tibimet, temet*. *Met* is found occasionally with possessives in Plautus, but not in Cicero or Caesar. It is thus more a particle for personal than for possessive pronouns. But *-pte* is common with possessives, but almost exclusively with the abl., as *meopte ingenio, suapte manu*. See Lindsay, L. L. p. 429.

72. artes antiquae tuae, 'your good old ways.' *Antiquae* in a good sense like vv. 295 and 381: *artes=ἐπιτηδεύματα*. So Ter. Andr. 32 ff. *nihil istac opus est arte ad hanc rem quam paro, sed eis...fide et taciturnitate*, infr. v. 228, and *malae artes, improbae artes* often. **aegrotant** as v. 30. The three lines which follow are spurious. The first is not found in A. The second repeats the same thing in another way, and the two lines cannot stand together. The third looks like an interpolated gloss. *Eos* is weak, *ast* is very rare in Plautus, *captare nouos mores* is not a Plautine phrase. Further, *mores* is wrongly used in the passage. The three lines may be safely enclosed in brackets.

75. morbum tu incuties grauem: take this line as the apodosis of v. 72='you will produce in all your friends' or 'will inoculate all your friends with a serious disorder.' Callicles is spoken of as if he were highly infectious. The nature of the 'disorder' is explained by the next line.

76. ut te uidere audireque aegroti sient, 'making them sick to see and hear you'=*ut uisus et auditus tuus iis morbus sit*. The infin. was merely a case (usually dat. or loc. sing.) of a verbal noun. Here *uidere=*uide-sĭ, audire=audi-sĭ*, i.e. they are loc. from an *s*-stem. This origin of the infin. will explain its use, known as the complementary or epexegetic infin., to define or complete the meaning of an adj., as *aegroti* here. Cf. Merc. 288 *non sum occupatus umquam amico operam dare*, ibid. 805 *defessus sum urbem totam peruenarier*. It will also explain the so-called infin. of purpose, as infr. v. 1015 *recurre petere*.

77. qui, 'how,' abl. of the interrogative as v. 87: see on v. 14. Scan *istaec*, and in the next line *ŏmnīs*.

dicta dicere, 'to say saws,' 'to vent witticisms,' is an instance of the common *figura etymologica*, like *messem metere* v. 32, *seruire seruitutem* v. 302, *facta facere, turbas turbare, somnium somniare*, &c.

78. adcurare: the verb is exclusively comic, the part. adj. *ac* and the adv. are classical.

79. segregent. So Asin. 774 *suspiciones omnis ab se segreg* 'by itself,' as an adv. = 'apart,' makes *sēd-itio*, 'a going apart, (*se-dolo*), *securus*, *secerno*, *soluo* (*se-luo*), also the legal phrase *se* 'without harm.'

80. qua-propter and *propterea*. Cf. *ad-eo* and *quo-ad*. (*ea* are abl. sing. fem. as *postea*, *praeterea*, *antea*, *eadem*, *haud-qu* *qua-tenus*, &c.

81. ego meo sum promus pectori, 'I am butler to my own *promus* or *cellarius* was the slave who had charge of the wine-c the larder. He took out provisions (*promere*) when wanted an them safely away (*condere*). Cf. Mil. 837 *bono subpromo et prom creditam*, Pseud. 608 *condus promus sum, procurator peni.* says in effect that he has the key of his own breast and can blame, he has not the key of other people's breasts to lock out s *Pectori* is a dat. (*commodi*) freely used in comedy where we migh the gen. Cf. vv. 126, 131, 177, 204. *Pectus, cor*, the seat of the as well as the affections. So v. 82, Epid. 385.

83. nam, to introduce a particular illustration of the just laid down. The crime here imagined was proverbial for sacrilege. Cf. Men. 941 *at ego te sacram coronam surrupu scio.*

surrupuisse, from *rapio*. Cf. *u* in compounds for *a* in *contu percutio*, *conculco*, *exsulto*, *insulsus*, &c.

85. columine = *culmine*. So Amph. 367 *audaciai colum* 535 *senati columen*. Plautus never has the form *culmen*. O of the pediment of the temple Jupiter was represented as *triu* crowned with a laurel-wreath and in a *quadriga*. The statue terracotta *quadriga* were modelled by Turianus, an Etruscan from Fregenae. See on the Temple of Jupiter Capitolinus Middleton's Ancient Rome, p. 227 ff.

86. suspicarier. The form **suspicarier** has never been sati explained. The ordinary infin. pass. and depon. in *i* is origi (= indogerm. **aį*) e.g. *agi*, *dici*, *sequi* &c. The longer for *dici-er*, *laudari-er*, is found contemporaneously, but not earlie (Müller, Hdb. II^2. 380) would explain these as formed from t infinitive in *i* with the infinitive-suffix *-ere* borrowed from the verb. The shortening *-er* from *-ere* he illustrates by *biber* (Titi *haber* (Corp. Inscr. Lat. 8. 8369).

Plautus regularly uses this long form of the infin. dep. and pass. only at the end of the line.

87. **ne suspicer** is unusual after *prohibere*, which usually takes acc. and acc. with infin. But Terence (Eun. 808) also once has *prohibere* followed by *ne* with subj. The pron. *id* is governed by *suspicer*. For its position see on v. 20.

88. **istuc negoti**, 'that business of yours,' viz. Megaronides' information announced v. 67. For the construction see v. 60.

90. **quoi pectus sapiat**, 'of a wise understanding.' For *pectus* like the Homeric *φρένες* is the seat of the understanding. So Mil. 786.

haud...dolo, 'not with deceit,' 'frankly,' 'unreservedly,' v. 480, Men. 228.

92, 93. These lines are rejected by some editors as a mere amplification of *sunt quos suspicer*. But the triple division is right. Some he knows to be friends, others he fancies to be friends, about others he does not know what to say. The sing. *amici*, *inimici* and the use of *iurs* are more serious objections to v. 93, which I should regard as a gloss, but keep v. 92. For the form *peruenant* see on v. 41.

95. **siquid...inprobe**, 'anything you know me to have done foolishly or wickedly.' *Inscite*, in a way that deserves blame but not punishment, *inprobe* is a stronger term.

96. **id non me accusas**, a double accus., one of the person, the other of the charge (cognate). So *arguo*, *iubeo*, *prohibeo*, e.g. Pseud. 13.

98. **siquid** = *εἴ τι* for *ὅ τι*, as v. 148 *ausculto siquid dicas*.

primumdum omnium, 'first of all then.' *Dum*, an accus. sing. neut. from a pronominal stem, is used as an asseverative particle just like the Greek *δή*, another case-form from the same stem. Thus *primum dum* = *πρῶτον δή*, *quidum* = *πῶς δή*; *dicdum* = *λέγε δή*.

100. **turpilucricupidum**, 'fond of filthy lucre,' being Plautus' translation of *αἰσχροκερδῆ*.

101. **uolturium**, 'a vulture,' on account of his greediness. We should say 'shark.' Cf. Capt. 844.

102. **hostisne an ciuis comedis, parui pendere**, 'they say that you care little whether you ruin strangers or fellow-countrymen.' The *oratio obliqua* follows *uocant* quite easily without a fresh verb of saying. *Parui*, the so-called gen. of price, is a loc., and a true gen. like *pluris* in v. 34 is used on analogy. 'Foreigner,' 'stranger' is the first meaning of *hostis*, 'enemy' is a later sense. See Varro L. L. v. 3 *hostis, nam tum eo uerbo dicebant peregrinum*, Cic. Off. I. 12. 37 *hostis apud maiores nostros is dicebatur, quem nunc peregrinum dicimus*. So Curc. 5 *si*

status condictus cum hoste ('stranger') *intercedit dies. gast*, our 'guest,' keeps its meaning in the derivatives *hôtel.*

comedis is an optative subjunctive form, on which see (Fam. IX. 20) has *comedim* and (de Fin. II. 7. 22) *edint.* these forms *duint* occurs v. 436.

103. is, i.e. *iis.* Cf. v. 17.

104. est atque non est mihi in manu, 'it is and yet it power,' 'within my control.' Cf. Amph. 564 *istuc tibist in* 983 *in manu non est mea.* Like so many colloquial phra found in Cicero's Letters, e.g. Fam. XIV. 2. 3.

105. ut ne, consecutive, like Mil. 149 *faciemus ut, quod uiderit*, Most. 1053 *pergunt turbare usque, ut ne quid possit con*

107. rem, 'the facts of the case,' which he proceeds to Epid. 713 *iam res ipsa dicet tibi*, Aul. 421 *res ipsa testist.* In line *rem = rem familiarem*, 'the estate,' 'property.'

auctorem, legal, 'surety,' 'guarantee,' used in apposition to *rem*, as in Stich. 129 a woman says *auctores sumus*, and Ver woman *auctor ego audendi.*

108. filius = Lesbonicus.

109. prostratum, 'flung down,' a strong expression but effect an uncared for and neglected state. Cf. Cic. Cluent. 6 *perfreg prostrauit omnia cupiditate ac furore. Prostratum* Bergk, B *prostractum* whence *protractum* is sometimes read.

110. adultam. So that she ought to have a dowry and be ma

111. simul eius matrem suamque uxorem mortuam, 'see that the girl's mother and his wife is dead.' 'The girl's mother a wife' are of course one and the same person. In English 'the mother,' 'his wife' would be said in apposition without an 'and.' Latin often uses the copula in such descriptions, e.g. Capt. 470 *rid inopesque ab se segregat = eos qui ridiculi et inopes sunt*, Bacch. 647 *copias aureasque optuli*, and so in Greek, Eur. Iph. Aul. 1454 τὸν ἀμὸν μὴ στύγει πόσιν τε σόν.

112. quoniam iturust. See on v. 14. The construction beg the hist. pres. *uidet* is continued.

ipsus is a by-form of *ipse* (**ip(e)sŏ*). *Ipse* is not a developm *ipsus*: the two are separate forms, *ipse* for *-sŏ*, *ipsus* for *-sŏs.* See Lin L. L. p. 441. *Ipsus* is the form used by the comedians before a refl e.g. *ipsus sibi.*

Seleuciam. If the town is meant, we have the same shorteni

unaccented long syllable Σελεύκεια to *Seleucia* as occurs in πλατεῖα *platēa*, χορεία *chorĕa*, βαλανεῖον *balinĕum* &c. But from v. 845 where *Seleucia* is named with *Macedonia*, *Asia* and *Arabia* it is more probable that the province Σελευκίς is meant, and used for Syria, like *Persia* for *Assyria*.

114. corruptum. B. *corrumtum* i.e. *corrumptum*, and so v. 240 *corrumptor*. This nasalised form is like *thensaurus*, *nanctus* v. 63, and *cluctum* for *fictum*, Ter. Eun. 104.

115. credo haud crederet. *Credo* is parenthetical as v. 61, and does not affect the construction, 'I trow he would not trust.' But Plautus is fond of such phrases. Cf. Merc. 207 *credo, non credet pater*, Epid. 507 *credo scire si scis* &c., Shaks. K. J. III. 1. 7 and 9 'I trust I may not trust thee, Believe me I do not believe thee, man.' *Crederet* is imperf. subj. where we should use plup. 'he would not have trusted.' See on v. 33.

116. quid tu? an elliptic question used to prepare the way for and call attention to a second question which it introduces. So v. 330 *quid tu? egetne*, Capt. 717 *quid tu? una nocte postulauisti?*, Epid. 148 *quid tu? nunc patierin ut ego me interimam?*

117. fide, here a dat., and this form for the fifth declension gen. and dat. is common. Livy, Sallust and even Cicero have often as gen., more rarely as dat., such forms as *acie*, *specie*, *fide*, *spe*, *die*. Gellius (Noct. Att. IX. 14) quotes Caesar as saying that *huius die* and *huius specie* ought to be the forms used, and mentions the theory that *die*, *specie* were abl. forms used as gen.: modern philologists have made them loc., like *die crastini* &c. In Plautus and Terence *rei*, *spei* &c. are nearly always monosyllabic, *fidei* is always dissyllabic in Terence and usually so in Plautus. Hor. C. III. 7. 4 has *constantis iuuenem fide*. See further on these forms Neue, Formenlehre I. p. 379, Lindsay, L. L. 381 ff.

118. quin eum restituis? The object is *adulescentem*. But that is put forward for emphasis and becomes an anticipatory accus., so the object is repeated in the pronoun *eum*. Cf. Asin. 527 *illos qui dant, eos derides*, Cas. 655 *tua ancilla, quam tu tuo uilico uis dare uxorem, ea intus*.

quin ad frugem conrigis? 'why don't you reform him to honesty?' a short expression for *conrigis ut ad frugem redeat*. Cf. Bacch. 1084 *uiso ecquid eum ad uirtutem aut ad frugem opera sua compulerit*.

119. ei rei. Both words are scanned as monosyllables and *rei* is elided. Perhaps *re* as v. 117. *ea res* is explained in the next line.

120. siqui, 'if by any means,' 'to see whether you could.' *qui* abl. of the indefinite pronoun v. 14 = *εἴ πως*.

non uti, *ἀνακολούθως*, but livelier than the correct *quam uti*.

122. malo, the more general word instead of the special *culpa*, with special reference to v. 99.

123. non istuc meumst, 'that's not my way.' So Asin. 190 *non meumst*, Pers. 46 *hoc meumst*, infr. v. 445.

124. quid taces? is interjected parenthetically, then, *ubi nunc* &c., the main sentence is continued, and *hasce aedes* further defined. So Men. 616 *per Iouem deosque omnis adiuro, uxor—satin hoc est tibi?—me isti non nutasse*, Mil. 801 *ille—eiusmodi est—cupiet miser*.

127. factum, not *factum est*. The rule is that where *factum* or the like stands alone *est* is omitted, where there is a subject or pronoun *est* is inserted, as v. 429 *factum id quoquest*. This is a sentence, *factum* is merely an exclamation. So *bene hercle factum, factum optume* and the like.

128. edepol fide adulescentem mandatum malae. On the dat. *fide* see v. 117. The whole line is an acc. of exclamation after *edepol*, as often after *eu, hercle* and the like, e.g. Asin. 580 *edepol senem Demaenetum lepidum fuisse*, Epid. 72 *eu edepol res turbulentas*, ibid. 212 *hercle rem gestam bene*, infr. vv. 138 and 592.

129. dedistine = *nonne dedisti?* The second syllable of *dedisti* is scanned short, as also v. 127. *Qui* here and again vv. 132 and 135 is instrumental abl. of the rel. There is an allusion to the Greek proverb *μὴ παιδὶ μάχαιραν*.

130. quid secus est aut quid interest, 'what distinction or what difference is there (between giving a sword and) that you should give' &c. The expression is pleonastic, but such pleonasm is a marked feature of comedy, e.g. vv. 615, 633, 1096. *Secus* is a neut. nom. sing., used also as adv. and prep., like *tenus*.

131. amanti homini adulescenti, animi impoti, 'a mere stripling, in love and not master of himself': *homo* is used like *ἀνήρ* in Greek to intensify the meaning of words, good or bad, generally in a pitying or contemptuous sense, e.g. *seruos homo* = *δοῦλος ἀνήρ*, 'a mere slave,' or 'a poor slave.' Here it goes with *adulescens*. *Impos* (the opposite of *compos*, and like it foll. by gen.), cf. Cas. 629 *suist impos animi*.

132. qui exaedificaret, 'to enable him to complete,' lit. 'finish the building of worthlessness he has begun.' But in v. 1127 *exaedificare* = *ex aedibus eicere*. With the metaphorical sense in this line cf. Cic. de Orat. I. 35. 164 *ne graueris exaedificare id opus quod instituisti* and the

[illegible]T. use of *οἰκοδομεῖν* as 1 Cor. viii. 1 and 10. *Incohatam* is the better spelling, see Lindsay, L. L. p. 57.

133. **redderem**, 'duly to pay.' *Reddere* is 'to give or deliver to the proper person money due to him,' 'a letter addressed to him,' and so on, = *ἀποδιδόναι*. **Non redderes**, 'you ought not to have paid it,' is the emphatic negation of Callicles' own words, instead of *ne redderes* which strict grammar would require. The imperf. subj. is common of 'advice applicable to circumstances no longer existing' (Roby, L. G. 1504). Cf. the tenses in the next two lines, Rud. 379 *rogas, quid faceret? adseruaret dies noctesque*, 'do you ask, what he ought to have done? He ought to have watched &c.,' ibid. 842 *caperes aut fustem aut lapidem*, 'you ought to have taken &c.,' Pseud. 286 *si amabas, inuenires mutuom*, 'you ought to have found &c.,' ibid. 437 *uel tu ne faceres tale in adulescentia*, 'else you ought not to have done.' In this sense, referring to past time, Plautus always uses the imperf., classical Latin both the imperf. and the plup. Sonnenschein on Rud. 379.

135. **nec qui deterior esset faceres copiam**, 'nor ought you to have given him any opportunity to damage himself.' The instrumental *qui* here refers to a fem. noun *copiam*. For *copiam facere* cf. Ter. Haut. Prol. 28 *date crescendi copiam, nouarum qui spectandi faciunt copiam*, 'give an opportunity of rising (to those) who give you an opportunity of witnessing new plays.'

136. **inconciliastin**, 'have not you entangled,' 'inveigled into difficulties?' *Ne* = *nonne*, as v. 129. *In* compounded with verbs is, with hardly an exception, intensive, it is negative only with adj. and participles. *Inconciliare* therefore is an intensive form of *conciliare*, 'to bring to oneself,' 'purchase,' as v. 856. The meaning may be seen from *conciliatrix*, 'a match-maker,' 'a woman who entraps people into matches'; hence *inconciliare* = 'to embarrass,' 'to bring into difficulties by intrigues and the like.' Cf. Bacch. 551 *inconciliaret copias omnis meas*, 'embarrass,' Most. 613 *ne inconciliare quid nos porro postules*, 'get into difficulties,' Pers. 834 *credo eo, quia non inconciliauit quom te emo*, 'intrigued,' and so the third meaning given by Festus, p. 107 *per dolum decepisti*. But Langen, Beiträge pp. 181—183, quoting *indecet* = *non decet*, *infiteri* = *non fateri* &c., takes *inconciliare* = *non conciliare*, 'to estrange,' 'to divide.'

137. **ille qui mandauit**, for *illum qui*, the demonstrative being attracted to the case of the following relative where its own verb comes after the relative sentence. So v. 985, Curc. 419 *istum quem quaeris*

ego sum, Epid. 448 *sed istum quem quaeris...ego sum*, Most. 250 *mulier quae se suamque aetatem spernit, speculo ei usus est.*

exturbasti? = *nonne exturbasti?* *Ne* is not repeated in the second sentence, but its force is continued. If *eum* is retained we must scan *exturbasti*. Cf. vv. 250, 318, 385, 964.

138. edepol...probe. See v. 128 for this acc. of exclamation. *pulcre* and *probe* ironical.

139. crede huic tutelam: suam melius rem gesserit, 'entrust this man with the care of a boy, you'll find he'll take more care of his own interests,' i.e. *consulet sibi, quum pupillo consulere deberet.* The imper. *crede* is bitterly ironical, the protasis of the sentence is in the = imper. See Roby, L.G. 1557. Cf. Ou. A. A. II. 647 *quod male fers, adsuesce, feres bene*, Cic. Verr. II. 23 *attendite: iam intelligetis, si attenditis* &c.

141. adeo, i.e. *ad-eo* (cf. *ad-quo*, a variety of *quo-ad*, as Afranius 249 R. *iratus essem adquo liceret*) lit. 'there-to' means (1) 'moreover, 'what is more,' a regular comic use, as v. 181 *neque adeo, atque adeo niue adeo*, (2) 'to such a point,' *adeo res rediit*, 'things have reached such a pass,' and of time *adeo donec*, (3) 'to the end that,' *adeo ut*, (4) with weakened force, merely to emphasise the word which it follows, *nunc adeo, nos adeo* &c. See Langen, Beiträge p. 139 ff. Here we may connect *adeo ut* as in (3). But as the regular construction is *subigo ut*, not *subigo adeo ut*, it is better to put a comma after *adeo* and take **nouo modo adeo** together. 'You force me by your abuse, in a way too quite strange to you, obliging me (*ut mihi necesse sit*) to entrust to you, what has been secretly entrusted to my silence &c.' The order is *subigis me, ut mihi necesse sit tibi concredere, quod concreditumst meae taciturnitati, ne enuntiarem* &c. *Vt* is repeated (v. 144) because of the long interval which has intervened since it was first used in v. 141. Cf. Aul. 791 *nunc te obtestor, Euclio, ut si quid ego erga te imprudens peccaui aut gnatam tuam, ut mi ignoscas*, Ter. Phorm. 153. For the position and use of *adeo* cf. Amph. 981 *haec curata sint fac sis, proinde adeo ut uelle med intellegis*, 'see please that these points are attended to, in the way too that you see I wish.' **fide**, see v. 117.

145. sumes ubi posiueris. Megaronides speaks of the secret to be communicated to him as a sum of money, a deposit, entrusted to his safe-keeping, which the owner will recover safely just where he placed it. So Mil. 234 *salua sumes indidem. Posiui* is the form of the perf. exclusively used by Plautus and Terence: *posui* is used first by Enni*us* then by Lucilius, Lucretius, Catullus. See Neue, Formenlehre II

490. *Posiui* is the true perf., *posui* has come from a false apprehension of *positus*, i.e. *po-situs*, as if it were *posi-tus*, like *moni-tus*.

146. circumspicedum te. See on v. 98 for *dum*. The addition of *te*, 'just look round you,' is Plautine, cf. v. 863, but Mil. 955 *circumspicedum, ne quis nostro hic auceps sermoni siet*, corresponds to the ordinary usage, i.e. the verb is intransitive. As *circumspicere* is trans. and takes an object here, so *penetrare* is trans. and takes a direct object, vv. 276, 291, 314. The transitive is the older use, the intransitive use a later weakening. Cf. *abstinere, inclinare, praecipitare* &c.

arbiter, 'witness'—the regular meaning in Plautus—or 'spy,' as Ou. M. II. 458 *procul est, ait, arbiter omnis*, Cic. Att. XV. 16. *Arbiter* for *ad-biter*, with *r* for *d*, as in the formula SCR. ARF., i.e. *scribendo arfuerunt* (*adfuerunt*), and in *meri-dies* for *medi-dies*.

148. ausculto siquid dicas, as v. 98.

149. quoniam hinc est profecturus. Cf. vv. 14 and 112 : *quoniam* is temporal and the tense is historical.

peregre is a locative, 'at abroad,' as Amph. Prol. 5 *peregre et domi*, 'abroad and at home.' But it is also used in the sense 'to abroad,' as here and v. 596, and 'from abroad' as v. 423 and Epid. 126 *aduenientem peregre*, 'on his arrival from abroad.' So *nusquam* = 'no whither' as well as 'no where,' and *intus* = ἔνδοθεν (Men. 218 *euocate intus Culindrum*) as well as ἔνδον.

151. conclaue is 'any room that may be locked up,' specially a state-room, whereas *cubiculum* is specially a dwelling-room.

sed circumspice, inserted parenthetically by Callicles in his nervousness lest they should be overheard. See on v. 124. When Megaronides has replied *nemost*, Callicles continues his description of the treasure.

152. nummorum Philippeum ad tria milia, 'amounting to three thousand gold Philips.' The coin, worth about 16*s.*, was named after Philip of Macedon, father of Alexander the Great, who minted gold from the mines near Philippi. Five Philips went to the *mina* (£4). The coins became current at Rome, where there was no gold currency. At the time of this play they must have been recently introduced, for they are not mentioned by Livy before the triumph of Flaminius, 195 B.C. The second syllable of *Philippeus* is regularly shortened, and Plautus prefers the proper name *Philippus* to the adj. *Philippeus*. Further he commonly uses the old short gen. plur. *nummum*, not the longer form *nummorum*. Thus v. 959 *mille nummum Philippum*, 'a thousand (of) *Philippes d'or*,' v. 965 *Philippum* (*aurum*), v. 966 *mille nummum*, 'a thousand (of) pieces,' v. 1158 *mille auri Philippum* dotis, 'a thousand

(of) *Philippes d'or* of dowry.' Accordingly Langen (Beiträge p. 85 f.) would bring this passage into line with the common usage by reading *nummum aureum Philippum ad tria milia*, 'amounting to three thousand *Philippes d'or*.' Other passages where the coin is mentioned are Asin. 153, Bacch. 230 and 1183, Rud. 1314.

153. id, 'that fact,' 'that secret,' rather than 'that sum of money.' *Id* is the object of *crederem*, see v. 20.

solus solum = *μόνος μόνον*. Cf. Asin. 500 *solus mihi talentum argenti soli adnumerauit*, Capt. 602 *solus te solum uolo*, Mil. 1019 *cedo te mihi solae solum*, Pseud. 1142 *praesens praesentem*, Stich. 373 *ipsus ipsum*.

155. unde = *a quo*, as Epid. 80 and 115, and often.

permanascere, *ἄπαξ εἰρημένον*, an inceptive form of *permano* (see Capt. 221 *neu permanet palam haec nostra fallacia*), intended to express the slow and secret spreading of the news.

156. reuenit, pres., although the verb in the main sentence is fut. So v. 713, Capt. 409 and 587.

reddam suom sibi, 'I will restore to him his own,' i.e. the treasure. We should expect *ei* not *sibi*. But *suom* draws the dat. into its neighbourhood and makes it reflexive. So often in the Comedians *suom sibi* and the like, e.g. Pers. 81 *sua sibi pecunia hodie illam faciat leno libertam suam*, Poen. 1083 *suam sibi rem saluam sistam*. See Roby, L. G. 1143 and 2265.

157. siquid eo fuerit, 'if anything should happen to him,' a euphemism like *siquid eo acciderit*, *εἴ τι πάθοι*, to avoid saying 'if he dies.' After *facere* and *fieri* the abl. (instr.) is the regular construction, e.g. v. 594 *quid ea re fuat*, Truc. 799 *quid eo fecisti puero?* Truc. 417 *quid me futurumst?* But occasionally where a person is in question the dat. is used, as Men. 663 *quid mihi futurumst?* = *τί μοι γένωμαι*; and so v. 822.

158. habeo dotem unde dem, 'I have the means for providing a dowry &c.' But the hiatus is very harsh. Perhaps we should read *aut inde dem* or *ei habeo dotem unde dem*.

159. ut...conlocem. The order is *ut conlocem eam* (*filiam*) *in condicionem dignam se*. *Conlocare*, 'to settle' and *condicio*, 'a match,' 'partie' as v. 455, are specially used of marriage. *Se* is abl. after *dignam*: for the order *in se dignam* see Madvig, Advers. crit. II. p. 514. The separation of the preposition from its case by another word is usual in oaths and adjurations (*per te deos oro* &c.), but otherwise is almost confined to poetry.

160. pro di immortales, a purely colloquial exclamation, 'good

heavens,' not a real invocation. These phrases are generally elliptic, as v. 591 *di, uostram fidem* (sc. *imploro*), *pro deum inmortalium* (sc. *fidem*), *di melius, di meliora* &c. *Pro* is followed either by voc. as here, or by acc. of exclamation as *pro deorum atque hominum fidem*, Cic. Tusc. v. 16. The order of the following words is *quam cito paucis uerbis* (instr.) *alium me fecisti*. For *alium...alius* cf. Verg. Georg. I. 420 *pectora motus | nunc alios, alios dum nubila uentus agebat, | concipiunt.*

162. **sed ut occepisti** and v. 897 *ita ut occepi*, a standing formula for resuming a narrative after an interruption, 'but as you began,' more fully Rud. 1119 *ut id occepi dicere.*

perge porro proloqui, 'go on further to explain.' *Proloqui*, an infin. after *perge*, like Men. 244, 245 *operam numquam sumam quaerere... numquam desistam exsequi*, and see note on v. 76. *Porro*, an adv. meaning motion towards, like *retro, citro, ultro*. From the spelling *porod* on a Praenestine cista it is clear that *ō* represents *-ōd*, the old abl. ending of *O*-stems. *Porro* means (1) 'farther' (of space), (2) 'further,' (3) 'moreover.' *Perge porro* is like *loquere porro, ausculta porro* &c. *Perge* does not require *porro*, but the emphatic pleonasm is in the style of comedy, as *redemi russum* v. 182.

163. **qui**=*quo modo*, 'how Charmides' forethought, my loyalty and the whole secret were almost utterly ruined by that blockhead.' The proper sequence after *qui* would be *dederit*, but owing to the length of the relative sentence and the position of the verb at the end, the subj. is ἀκολούθως replaced by the indic. *dedit*. Cf. Amph. 17 *nunc cuius iussu uenio et quam ob rem uenerim dicam*, Rud. 355 *non audiuisti quo pacto leno clanculum nos hinc auferre uoluit...inposiuit?* The distinction between dependent and independent questions &c. had not been fully made in Plautus' time. This is clear from the cases where indic. and subj. are used together without difference of meaning, as Cist. 58 *eloquere...et quid tibi est et quid uelis nostram operam.*

165. **ignauŏs**, nom. sing. Old Latin avoided *-uu*, hence *suŏs*, not *suus*, *suom* not *suum*, *quom* not *quum* &c., but at the end of the third cent. B.C. *ŏ* passed into *ŭ*, e.g. *bonum* for earlier *bonom*, but *equom* till the time of Quintilian. *Ille ignauos*=Lesbonicus.

pessum dedit, lit. 'sent to the bottom.' So *pessum ire, pessum abire, pessum premere*, like *uenum dare* (*uendere*), *uenum ire* (*uēnire*), *nuptum dare, nuptum ire* &c.

166. **quidum?**= πῶς δή; see vv. 14 and 98.

ruri dum sum ego unos sex dies, 'while I am in the country for only a few days.' *Ruri* is the true loc. form, and *rure* is properly

'from the country.' See Langen, Beiträge p. 308. *Unus* is used
the plur. in the sense of *solus*, as Bacch. 832 *tres unos passus*, Pseud.
unae quinque remorantur minae.

167. inconsultu meo, ἄπαξ εἰρημένον, but like *iniussu meo* &c.

168. aedis uenalis hasce inscribit litteris, 'by means of a bill
advertises this house for sale.' So Ter. Haut. 144 *inscripsi ilico*
mercede. For the acc. after *inscribere*, not strictly a transitive verb, cf.
Cic. Verr. II. 2. 167 *inscribere statuas*, and see Roby, L. G. 1120.

169. adesuriuit...lupus. *Magis* has been inserted by some edd.
who did not see that *acrius* qualified both verbs. Cf. v. 200. *Adesurire* on the analogy of *addubitare* = 'to begin to be hungry.' So Stich.
180 *essurio acrius*. The original passage in Philemon was an allusion to
the Greek proverb λύκος ἔχανεν.

170. obseruauit dum dormitaret canes, 'he watched until the dog
(as he thought) was asleep'—*dormitaret*, not as the MSS. *dormitarent*,
because one watch-dog only, viz. Callicles, is in question. Plautus uses
canes, the old form of the nom. sing., along with *canis* the later form,
by which *canes* had been replaced in the time of Varro, L. L. VII. 32.

171. gregem uniuorsum uoluit totum auortere, 'he wished to
carry off the whole flock entirely.' The use of *totum* adj. for adv
(*antimeria*) is idiomatic—as in *totus doleo*, *sum totus uester* &c.—nor is the
word otiose after *uniuorsum*, for *uniuorsum* qualifies *gregem* while *totum*
strengthens the verb. So Most. 146 *non uideor mihi sarcire posse aedes*
meas, *quin totae perpetuae ruant*, 'to prevent it falling into ruin from end
to end.'

172. haec...canes, δεικτικῶς, 'the dog in my person,' 'I the dog.'
So v. 1115 *hic homo=ego*, Capt. 153 *huic illud dolet*, ibid. 335 *huius ex*
cluens, Epid. 74 *haec puppis*, Pseud. 723 *hoc caput*.

174. quid...facere? The question is put independently, not de-
pendent on **fac sciam.** Cf. Pseud. 695 *id tu modo*, *me quid uis facere*
fac sciam, where the form is still that of a direct question. *Fac*, which
is not older than *face*, is formed like *dic*, *duc*, on the analogy of the
short injunctive forms *es*, *fer*, *uel*=**es-s*, **fer-s*, **uel-s*. Cf. δός, σχές
&c. *Dic*, *fac*, &c. are used where the words go closely together as *dic*
mihi, *fac sciam*, but where there is anything of a pause *dice*, *face* are
used, as Mil. 256 *haec ei dice*, *monstra*, *praecipe*. A good instance is
Rud. 124, Daem. *tu si quid opus est dice*. Ples. *dic quod te rogo*; where
we have first *dice* because of the break which follows, then *dic* closely
combining with the next words. See Lindsay, L. L. p. 518. On the
paratactic construction *fac sciam*, cf. on v. 60.

176. aduorsum quam, 'contrary to what,' is not found elsewhere. SC. de Bacch. 25 *aruorsum ead quam* &c. It is like *prae quam*, *praeter quam*, *contra quam*, where *quam* is due to the comparative sense of the adverbs.

177. dominum...hisce aedibus, 'owner to this house,' dat. where gen. might be looked for. See on v. 81.

178. qui emisset, eius essetne ea pecunia? 'the man who bought it, would the money (the treasure) be his property?' The relative clause stands emphatically first, and *ne* is affixed to the second word in its clause.

181. neque adeo, 'nor further,' 'and moreover I did not &c.' See on v. 141 and cf. v. 918.

182. illi redemi russum, 'I bought back the house for him' (Charmides). For the pleonasm see on v. 162. *Rursus*, *rursum* for *reuersus*, *reuersum*. Plautus uses *rursum* mainly at the end of the line and after compounds with *re-* as *redeo rursum*. *Rursum* becomes *russum* as *prorsum* becomes *prossum* (Cist. 699). Lucretius has *rusum introsum*, *prosum susum*, see Munro on Lucr. III. 45.

a me, 'out of my own pocket.'

183. si recte seu peruorse facta sunt. This is the regular form of disjunction in Plautus and Terence, *si...seu* (*siue*) 'whether'...'or' like *εἰ...εἴτε*, never *seu* (*siue*) in the first member. So e.g. Curc. 4 *si media nox est, siue est prima uespera.*

185. em mea malefacta &c., 'there you have my misdeeds.' For *em* see v. 3, Capt. 373 and 540 *em tibi hominem*, ibid. 859 *em manum.*

186. hascine propter res maledicas famas ferunt, '*these* are the actions on account of which they spread slanderous reports.' Enclitic *nĕ* affixed to the first word in the sentence in positive as well as interrogative clauses. Cf. Epid. 73 *haecine ubi scibit senex* &c., Mil. 309 *hocine si miles sciat* &c. See Minton Warren, American Journal of Philology, vol. 2; C. M. Mulvany, Classical Review, IX. i. p. 15. *Ferunt*, with the indefinite subject 'they'='people generally,' means 'spread' as Pers. 351 *inimici famam non ita ut natast ferunt.*

187. ναῦσαι. Other Greek words in this play vv. 419, 705, 1025. So *euge*, *sophōs* &c. and many borrowed words. Like the Greek in Cicero's Letters, they are best represented in translation by a French equivalent.

castigatorem, with reference to Megaronides' intention, as explained v. 23 ff.

188. occlusti must not be regarded as a shortening of *occlusisti*.

It is an older and properly a sigmatic aorist form. So *dixti, duxti, spexti, misti*, &c., with the corresponding infins. *dixe, duxe, misse*, &c.

190. prouinciam, 'duty,' the department or province of work assigned to a man. So regularly in Plautus, e.g. Mil. 1159 *hanc tibi ego impero prouinciam*, Cas. 103 *abi dierectus tuam in prouinciam.*

192. numquid uis? 'you don't want anything, do you?' A polite formula used before leaving, to make sure that you have done all that is required. So *numquid aliud? numquid me aliud?* and more fully *numquid nunc aliud me uis? num quippiam aliud me uis?*

193. sed quid ais? 'but look here!' A standing formula to attract a person's attention before asking him a question, to which this question (='I say you,' *dis donc*) is prefixed. 'But what do you say to the question I'm going to ask you?' Cf. *quid tu?* v. 116. Other instances in this play are vv. 196, 892, 939. In v. 892 the main question is interrupted by the counter question *quid est?* just as it is by Callicles' *quid uis?* here.

habet=*habitat* as v. 390.

194. posticulum hoc recepit, 'he reserved this little building at the back.' *Posticulum*, a little *posticum*, i.e. ὀπισθόδομος, only here and v. 1085. *Recepit*=*excepit*, legal. Gellius XVII 6. 6 *nunc quoque in uenditionibus recipi dicuntur, quae excipiuntur neque ueneunt. Quo uerbo Plautus quoque in Trinummo usus est in hoc uersu "Posticulum hoc recepit, quom aedis uendidit," i.e. quom aedis uendidit, particulam quandam, quae post eas aedis erat, non uendidit sed retinuit.* And similarly Nonius p. 384, save that he quotes the line with *uenderet* instead of *uendidit.*

195. i sane nunciam. So *sane* with imper. often, as Asin. 464 *at nosce sane*, Merc. 500 *sequere sane*, ibid. 677 *da sane*, Pers. 198 *i sane*, ibid. 772 *cĕdo sane* &c.

196. Callicles has only gone a few paces when Megaronides calls him back with a fresh question, this time about Lesbonicus' sister.

nempe apud test? 'of course she is at your house?' *Nempe* (i.e. **nem*, a case-form of the pronominal **no-*, as *-tem* in *autem* is of **to-*, +*pe*) is used to introduce a question to which an affirmative reply is certainly expected. So vv. 328, 966, 1076. It is also used to introduce a statement, 'I mean.'

197. iuxta...cum mea, 'just as I do my own daughter.' *Iuxta* in Plautus is an adv.=*aeque*, and always used with *cum*. So Sall. Cat. 51. 5 *iuxta mecum omnes intellegetis.*

recte facis, *uox comprobantis*)(*bene facis, uox gratias agentis.* See on v. 384.

198. numquid &c. See on v. 192. Finding that Megaronides has exhausted his questions, Callicles withdraws. Megaronides finishes the scene by a soliloquy.

The soliloquy depicts the eager curiosity of Athenian gossip. For their political curiosity see Dem. Phil. I. 10; and this whole side of the Athenian character is admirably caught, Acts xvii. 21 'Now all the Athenians and the strangers sojourning there spent their time in nothing else, but either to tell or to hear some new thing.' As the New Attic Comedy is wholly social, such traits of character are constantly handled.

199. stultius neque stolidius. The two words are identical in derivation and differ little in meaning. The idea is emphasised by being stated twice in terms nearly the same.

200. mendaciloquus and *confidentiloquus* are expressive compounds coined by Plautus.

neque argutum magis. A gives *neque adeo argutum magis.* If this is kept we must read *neque mendaciloquom neque adeo argutum magis*, where *magis* applies to both adjectives as *acrius* does to both verbs in v. 169. But if this reading is adopted, it becomes almost inevitable to transpose lines 201 and 200 so as to bring *neque adeo* to the end of the list. Its position in the middle is awkward. So that on the whole it is safer and simpler to cut out *adeo* and leave the lines in their present order.

201. confidentiloquius, 'more brazen in speech.' *Confidens* in Plautus is generally *in malam partem*, 'impudent,' 'brazen-faced.'

peiiurius=*periurius*, and so *peiĕro* where the *r* of *per* has been dropped owing to the consonantal value of the *i*.

202. quam urbani adsidui ciues, quos scurras uocant, 'than your fine busybodies of citizens whom they call men about town.' *Adsiduus* (*adsidere*), a man always present and occupied with something. Cf. *deses* idle (*desideo*). *Urbanus*)(*rusticus*, 'in the city style,' thinking himself a polished gentleman.

scurras, 'dandies,' 'flâneurs,' young, well-dressed, idle men of fashion who frequent the regular places for gossip and discuss everyone's affairs. Cf. Epid. 15 where *scurra* is opposed to *homo militaris*, Most. 15 *tu urbanus uero scurra, deliciae popli, rus mihi tu obiectas?* Truc. 491 *non placet quem scurrae laudant*, Catull. 22. 12. But in Horace *scurra*=*parasitus* in Plautus.

203. atque egomet...ibidem traho, 'and I class myself too along

with them.' The meaning is *iisdem adnumero*, and from its use v. 413 *ibidem una traho* the phrase is taken from reckoning, 'place in the same category,' 'enter under the same head.' Scan *ibĭdem*—it is rarely *ibīdem* in Plautus.

204. qui illorum uerbis falsis acceptor fui, 'who acted as receiver to—i.e. listened to—the lying words of those who' &c. *Illorum* is antecedent to *qui* in the next line. The dat. *uerbis falsis* after *acceptor* is in the comic style. See on v. 81. The whole phrase is colloquial.

206. habēt. So *egēt* v. 330.

207. sciunt id quod in aurem rex reginae dixerit. Reize, perhaps rightly in view of the subj. *dixerit*, suggests *sciunt quid* &c. By *rex reginae* the ἄρχων βασιλεύς and the βασίλισσα, mystically married at the Anthesteria, have been understood. It seems more probable that, if there is any definite allusion, it is to the Great King, the Persian monarch, who was the type of monarchy to Athenian eyes. But is not the expression popular and proverbial? Cf. Stich. 133 *suos rex reginae placēt*, where there is no allusion to any sovereign, and the proverbial turn of the next line, with which cf. Theocr. Id. xv. 64 πάντα γυναῖκες ἴσαντι, καὶ ὁ Ζεὺς ἠγάγετ' Ἥραν. Wagner aptly quotes Butler's Hudibras, Canto I.

> 'He knew the seat of paradise,
> Could tell in what degree it lies;
> What Adam dreamt of, when his bride
> Came from her closet in his side;
> Whether the devil tempted her
> By a High Dutch interpreter' &c.

For a defence of the passage as it stands see Langen, Plaut. Stud. p. 79.

209. futura=*futura sunt*. For the omission of the copula cf. Amph. 1133 *quae futura et quae facta eloquar*, Bacch. 510 *haec hic quae futura fabulor*. **neque**...**neque** as vv. 134 and 971.

210. falson an uero laudent, culpent...**faciunt**, 'whether falsely or truly they praise, (or) blame whom they choose, they do not care one straw.' *Laudent*, *culpent*, with the asyndeton common in Plautus, e.g. Amph. 13 *haec ut me uoltis adprobare, admitier*, Asin. 169 *ductando, amando*, Bacch. 407 *perdidit, pessum dedit*, infr. vv. 242 and 243 &c. For *flocci* loc. see Rud. 47, 782 &c.

212. omnis mortalis nom. pl.=*tout le monde*. BCD have *omnis mortalis*, A *omnes mortales*. See v. 29.

214. bonis...**suis**, 'because he had ousted this young fellow from the property which belonged to him.' *Suis* referring to the object of

esbonicus, not to the subject, Callicles, is emphatic from
. gives *omnibus*.
f the basis or starting-point, 'from,' 'on,' passing into a
'immediately after.' Roby, L. G. 1907 and 1912. So
, Most. 697 *non bonust somnus de prandio.* **famigera-**
arers,' 'gossips,' a Plautine word.
3o v. 167. Plautus and Terence use *insciens* only,
But Plautus uses *nescius* also in the same sense.
lui castigatum. *Prosilui* denotes the undue haste with
ides now feels that he has acted: *castigatum* is supine,
the verbal noun, used after a verb of motion, like *ire*

quidquid auditum dicant, 'on which they have heard
hey say.' *Vnde=ex qua* (*auctoritate*) and depends on
dquid should probably for the sake of the metre be
idque = quodcumque. But old Latin *quidquid* is used=
t the force of a relative, as v. 881. See also Aul. 198
d tetigerunt tenent, Mil. 311, Most. 831.
reat. The force of *si* in *quodsi* is continued. There are
, juxtaposed by asyndeton, covering the three lines 217—
'if' clauses are resumed and repeated in *hoc ita si fiat,*
ie apodosis to the whole in *publico fiat bono.* 'If their
demanded..., if, unless it were forthcoming, the tale-
deal with fine and flogging—if (I say) this were so
ld be ordered for the general good.' There is a similar
double protasis infr. v. 468 ff.
lt cum damno et malo, 'had business to transact with,'
ly 'had to do with,' 'had to deal with fine and flogging,'
ically personified by the use. *Damnum*, a money fine)(
al punishment.
o fiat bono, lit. 'it would be done with the general good,'
ndant circumstances, as Amph. 321 *olet homo quidam*
. 499 *quid est suauius, quam bene rem gerere, bono publico?*
13. 7 *pessimo publico.* See Roby, L. G. 1243.
sint faxim &c., 'there would be few, I'd guarantee, who
ow what they don't know, and they'd keep a stricter
ighter rein') on their silly talking.' For the sigmatic
faxim and the paratactic construction, see on v. 60.
siorem, lit. 'more shut up,' is a comparative formed from
us. So *factius* v. 397. Both *occlusior* and *stultiloquentia*

(cf. *uaniloquentia* and *lolutiloquentia*) are Plautine words. Megaronides retires and leaves the stage vacant.

ACT II. SCENE I (223—275). Lysiteles, the virtuous young man, as his name derived from λυσιτελεῖν indicates, debates with himself in a lyrical monologue (*canticum*) whether he shall pursue love and pleasure or property (223—234). He expounds the ways of love. When love comes, property goes. The lover is a ruined man (235—255). He loses credit and friends (256—265). Love then must be shunned. He resolves to lead a steady life (266—275).

Such a *canticum* as this partly replaces the lost Chorus. The loss of the Chorus is also to some extent made up by the moralising turn of certain characters in a play, such as Lysiteles and his father Philto here.

The resolve of Lysiteles to lead a steady life introduces naturally the negotiations for his marriage.

The whole of Act II. is devoted to the second element of the story, viz. the marriage negotiations. Act I. is concerned with the position of Callicles, Act II. with the affairs of Lysiteles—these two strands will be woven together in Act III.

The metres in this *canticum* change with extraordinary rapidity. Each change of subject and feeling is represented by a corresponding change of metre. The scansion of some lines is very doubtful, but the metres are probably as follows:—See Niemeyer, Kritischer Anhang, p. 144.

223—231	Bacch. Tetram. acatalectic
232	Bacch. Dimeter
233, 234	Septenarian Iamb.
235	Anapaest. Dimeter
236?	Iamb. Dim. + cret. dim. catal. (Septen. Iamb.?)
237 a	Anap. Dim.
237 b?	
238	Septen. Troch.
239 and 241?	
240 and 242	Anap. Dim.
243—4—6	Cret. Tetram.
245 and 7?	
249—251	Cret. Tetram.
252	Anap. Tetram.
253	Sept. Troch.

254, 5	Iamb. Dim.
255 b	Iamb. tripod. catal.
256—9	Anap. Dim.
260?	
261—9	Anap. Dim.
270 and 273	Cret. Tetram.
271 and 272	Cret. Dim. + Troch. dipod.
274 and 275	Anap. Dim.

a full discussion of the metres see Spengel.

223. **simitū** is an old form = *simul*, used frequently by Plautus, id as an archaism in some inscriptions of the Empire, and quoted Nonius with examples from Plautus and Lucilius. Plautus elides the syllable, Stich. 249 *mecum simitu ut ires ad sese domum.*

224. **indipiscor**, from *indu* (*endŏ*) and *apiscor*, is more frequent in nedy than *apiscor* or *adipiscor*. Cf. *induperator*, old Latin for erator, *indugredi* for *ingredi*, *indaudire* and *indutiae*, and Greek ν, ἔνδο-θι, ἔνδο-θεν. See Lindsay, L. L. pp. 582, 583.

225. **egomet...defetigo**, 'I vex and distress and wear myself out.' uo often in poetry = 'vex,' as Ennius Ann. 340 *cura quae nunc te it*; *macero* regularly in Plautus of the effects of grief and the like, Capt. 133 *tuo maerore maceror*. *Defetigo* (not *defatigo*) is the best ling in early Latin, though *defatigo* is usual later.

226. **magister exercitor**, 'master trainer'—two nouns where adj. noun would be normal. But cf. Pers. 780 *dies corruptor, seruos o, ἀνὴρ στρατιώτης*, &c. In v. 1016 *exercitor* only. The reflections is mind keep Lysiteles as busily employed as the παιδοτρίβης does a in the Palaestra, i.e. his thoughts are task-masters. *Exercitōr*, and . 1016.

227. **sed**, 'but still,' despite all my exertions in thinking.

228. **artem**, 'which plan of life of these (two) I am to choose by ference.' *Artem*, see on v. 72: **harum** is explained by *amor* and *res* . 230.

229. **aetati agundae firmiorem**, 'which I am to consider the more re (ἀσφαλέστεραν) for the conduct of life.' The dat. is the 'dat. of k contemplated,' see Roby, L. G. 1156 and 1157.

230. **amorin med an rei opsequi potius par sit**, 'whether it is t for me to give my adhesion by preference to love or to money.' = *quaestui*, and *rei obsequi* = *rei studere*. *Mēd*, the old Latin acc., h by the time of Terence has become *mē*, owing to the Latin

phonetic law that final *d* was lost after a long vowel. *Med*, *ted*, *sed* are probably abl. of the pers. pron. used as acc. See Müller, Handbuch II². p. 345, Lindsay, L. L. p. 421. It is necessary to read *med*, for *rei* is apparently spondaic only before consonants.

231. utra in parte, 'on which side (i.e. on the side of love or the side of money) there is more pleasure for living one's span of life, this is a point on which I am not quite clear.' The order of the words is *plus uoluptatis sit ad aetatem uitae agundam*. Cf. Amph. 633 *satin parua res est uoluptatum in uita atque in aetate agunda?*

233. hau is used for *haud* only before consonants, e.g. *hau scio*, but *haud habeo*: the unusual order *satis hau* for *haud satis* gives more emphasis to both words, as Aul. 231 *tu me bos magis haud respicias, gnatus quasi numquam siem.*

nisi hoc sic faciam, opinor, 'only, I think, I'll do this.' *Nisi*='only,' elliptically, 'it is not clear, except (it is clear),' as with *nescio nisi*, 'I don't know, except (I know),' e.g. Rud. 750 *profecto nescio: nisi scio probiorem hanc esse quam te*, Pseud. 1102 *non edepol scio: nisi opseruemus quo eat*, Cic. pro Rosc. Am. 99 *nescio: nisi hoc uideo*, &c.

234. ut follows *sic* and explains what he proposes to do: 'I'll do this, I'll consider well both courses together, act as judge and arraigned person for the purpose.' *Iudex*, because he will decide between *amor* and *res*; *reus*, because he will shape his life according to the decision given.

236. expediant, 'develope,' 'run their course'; *expedire* is used absolutely, as Amph. Prol. 5 *ut res uostrorum omnium bene expedire uoltis*, ibid. 521 *nequiter paene expediuit prima parasitatio.* See Langen, Beiträge, pp. 1—3.

237 b. postulat, 'expects.' *Postulare* in comedy=ἀξιοῦν. It may be followed either by acc. and infin., as here *se conicere*, or by the simple infin. as v. 972. Love is personified as a hunter trying to entangle the game in the toils.

As **cupidum hominem** refers to a class of men rather than an individual, we have v. 238 the plur. *eos*. *Cupidum...cupit* is an intentional assonance, 'lusts for the lustful,' 'has a passion for the passionate.'

238. subdole ab re consulit, 'Love counsels them craftily against their interest.'

ab re, 'away from the interest of,' i.e. 'contrary to the interest of,' *must be carefully* distinguished from *ex re*=*in rem*, 'for the interest of,'

v. 628. Thus Asin. 224 *haud est ab re aucupis*, 'contrary to the hurler's interests,' Capt. 338 *dum ab re nequid ores*, but Pseud. 336 *tua re non est*, 'it is not to your interest,' Capt. 386 *quod in rem tuam conducat tuam*, 'what would be really to your interest,' &c.

Blanditur is a gloss which has wrongly been incorporated into the text.

239 a. blandiloquentulus, 'fair-spoken,' a Plautine diminutive, ἅπαξ εἰρημένον. **harpago**=ἅρπαξ.

239 b. cuppes, ἅπαξ εἰρημένον, ='fond of *cuppedia*' (Stich. 714 *nil uereor cuppedia*), i.e. 'dainty,' 'lickerish.'

elegans, 'fastidious.'

240. latebricolarum, proleptic, 'he seduces men and makes them haunt low places.' In the next line the MSS. agree in *blandus, inops*. *Blandus* occurs rather soon after *blandiloquentulus*, but that in itself is not decisive against the word. *Inops* is probably right, *quoniam inops est, celata indagat*, Hor. Epist. I. 18. 98.

241. celatum, short gen. plur., the old form. The termination *-ōm*, Greek *-ων*, would in time in Latin become *-ŏm*, then *-ŭm*, e.g. *socium* in S.C. de Bacch. But as *A*-stems took both in Greek and the Italic languages the termination *-āsōm* (Μουσάσων=Μουσάων=Μουσῶν and Μουσάσων=*Musārŭm*), a gen. plur. of *O*-stems was formed in Latin with the suffix *-ōrum*, in old Latin *-ōrom*, which by Cicero's time altogether ousted the older *-om*, *-um*. See Lindsay, L. L. p. 401.

242. nam qui amat quod amat &c., 'for as soon as the lover is smitten and stricken down by the kisses of the beloved (i.e. *sauiis eius quod amat*), forthwith his substance slips away and melts,' 'slips and slides away.' As *qui amat* regularly=*amator*, so *quod amat* frequently =*amica*, e.g. Merc. 744 *nam qui amat quod amat si habet, id habet pro cibo*. **quom extemplo**=ἐπεὶ τάχιστα, vv. 492 and 725. It is renewed by *ilico* in the apodosis, as Mil. 1176 *quom extemplo hoc erit factum, ubi intro haec abierit, ibi tu ilico facito* &c., and Epid. 563 *postquam audiui ilico,...continuo argentum dedi*. *Sagittatus, perculsus* and *labitur, liquitur* are pairs of parallel words juxtaposed with asyndeton. Cf. *turbant, miscent*, v. 285, and see on v. 210. *Sagittatus* is scanned *sagĭttatus*, and *sauiis* becomes a dissyllable by synizesis. So by synizesis v. 235 *omnĭum*, and v. 269 *obnoxĭos*.

244. da mihi hoc...si audes. These are the words of the *amica*, 'Give me this, my honey, if you love me, if you please.' *Si audes*, 'if you please,' often contracted *sodes* as v. 562, *si uis* contr. *sis* v. 650, *si uultis* contr. *sultis*.

245. cuculus, 'simpleton.' The lover's reply follows.

ocelle, 'apple of my eye,' 'darling,' Asin. 664, Catull. 31. 2.

247. illa pendentem ferit, 'she hits him when he's down.' The expression is taken from the custom of tying a slave up to flog him. He is helpless to resist, and so the lover here. So Most. 1167 *uerberibus caedere multum pendens*, Men. 951 *ego te pendentem fodiam stimulis*, &c. There are similar descriptions of the lady's mercilessness, Truc. 50 ff. and 425 ff. **iam** = ἤδη, 'forthwith.' But *orat* without a personal object is odd, and possibly *iam amplius orat* should be expunged as a gloss on *pendentem ferit*, and *ni amplius etiam* as another gloss. Thus Langen, Beiträge, p. 318, would make two lines

ibi pendentem ferit: non satis id est mali, (pps. *ei* for *mali*?)
quod ecbibit, quod comest, quod facit sumpti.

248. non satis id est mali...quod facit sumpti. The *quod* clauses are subjects to *non satis est mali*; 'what she drinks up, what she eats up, what she squanders is not mischief enough, unless there is more still.' *ecbibit*, 'consumes by drinking,' *comest* (=*comedit*), 'consumes by eating,' as Truc. 156 *uos saltem si quid quaeritis, ecbibitis et comestis*. Whether the words are genuine or not, the construction *non satis est ni* is quite correct. Cf. Ter. Phorm. 724 *non satis est tuom te officium fecisse, id si non fama adprobat*, and Merc. 692 *parumne est malai rei...ni sumptuosus insuper etiam siet?*

250. sumpti, gen. of *sumptus*, 4th decl. This is in the Comedians the normal genitive of the 4th declension. Other instances are *peni*, v. 254 (though this may be gen. from the neuter form *penum*), *gemiti*, *uicti*, *tumulti*, *quaesti*, *senati*. Quintilian in the first cent. A.D. says that it is impossible to decide whether *senatus* or *senati* is the proper gen. of *senatus*. See Neue, Formenl. I. p. 352 ff., Roby, L. G. 399.

251. nox datur: ducitur familia tota, 'an assignation is made: she takes her whole household with her.' So Bacchis, Ter. Haut. 739 ff., is represented as escorted by a whole retinue of slaves. *familiâ*, perhaps preserving the original length of the nom. in *A*-stems. But see Lindsay, L. L. pp. 210 and 373, who thinks that the lengthening is only metrical, except in the case of Greek words.

252. uestiplica, 'wardrobe-woman,' but A gives *uestispica*, which is the form in Nonius p. 12 and some inscriptions.

unctor, 'bath-attendant,' who anointed persons in the bath. Sen. Epist. 123. 4. Iuv. III. 76 and VI. 421 speaks of this slave by his Greek name, *aliptes* = ἀλείπτης.

auri is used for 'jewellery' generally. **flabelliferae**, carrying the peacock's feathers, which were used as fans—**sandaligerulae**, because sandals were taken off when the guests took their places at table, and brought by a slave just before they took their departure. Hence *soleas poscere* &c. as Hor. Sat. II. 8. 77 = 'to prepare to get up and go.'

253. cantrices, probably to sing during the meal: **cistellatrices**—the *cistellae* contained money and valuables. Girls with *cistellae* are very common on painted vases. The plurals are plurals of rhetorical exaggeration to make the whole number appear as large as possible, and with the same object the 'messengers' are comically subdivided into *nuntii*, *renuntii*, as if there was one set to bear messages and another set to carry replies.

254. raptores panis et peni, 'plunderers of prog and provender,' in apposition to the slaves described in the two preceding lines, to whom also *illis* v. 255 a refers.

257. ubi qui eget, quam preti sit parui, 'of how little account a man is when he is poor,' *qui* is indefinite and *ubi qui* = *si quis*. Cf. Pers. 313 *nam ubi qui mala tangit manu, dolores cooriuntur*, Pseud. 681 *bene ubi quoi scimus consilium accidisse, hominem catum eum esse declaramus. Preti*, by the shortening to which words properly iambic were subject, known as 'the *breuis breuians*' law.

258. apage is the Greek imper. ἄπαγε. In Latin it is really an exclamation used either absolutely or, as here, with an acc., *apage te*, 'avaunt thee,' which is an acc. of exclamation, like the accs. after *ah*, *o*, *eu* &c.

259. illud, like ἐκεῖνο, of something that is to follow, here the infinitives *esse* (= *edere*) *et bibere*. 'Although this *is* pleasant, I mean feasting and drinking, still Love brings bitterness enough to vex (the lover).' *Amor amara* are brought together for the assonance. So Vergil plays on the sound, Ecl. III. 110. Cf. Cist. 68 *eho an amare occipere amarum est?* ibid. 69 *Amor et melle et felle est fecundissimus, gustui dat dulce, amarum ad satietatem usque oggerit.*

260 b. satis quod aegre sit. We seem to want, as Leo says, *satis quod* <*amatori*> *aegre sit*. The lover is the subject to the verbs in the following lines, and that he should be mentioned here seems indispensable. Otherwise the change of subject from *amor* to *amator* is a harsh κατὰ σύνεσιν construction.

261. fugitat for *fugat*, Spengel. Cf. Poen. 508 *atque equidem hercle dedita opera amicos fugitaui senes*, and with the whole passage Truc. 574 (*meretrix meum erum*) *priuabit bonis, luce, honore atque amicis.*

264 b. procul abhibendust atque abstandus, 'one must keep love at a distance and stand aloof from it.' *Abhibendus* is ἅπαξ εἰρημένον, and a correction of the MSS., A *adhibendus*, CD *abtinendus*. Leo proposes to change to the second person throughout,

mille modis, Amor, ignorandu's,
procul abhibendu's atque abstandu's.

But this weakens the effect of the direct address to Love, v. 266. For the use of the gerundive of the neuter verb *absto* cf. v. 1159 *placenda est dos* and Epid. 74 *puppis pereundast probe.* 'The use dates from a time when the border-line between verbs transitive and verbs neuter had not been sharply drawn.' If this view is correct, to change to the gerund, as has been proposed—e.g. *procul apsbitendum atque abstandumst*, 'one must withdraw to a distance and stand aloof,'—is unnecessary, and harsh after the gerundive (*ignorandus*) in the preceding line.

265 a. praecipitauit, intrans., 'has fallen,' 'plunged.' See on v. 146.

265 b. quasi saxo saliat, 'than if he were to leap from the rock.' An allusion to the punishment of criminals by throwing them from a height, κατὰ τοῦ κρημνοῦ among the Greeks, from the Tarpeian Rock (Liv. XXV. 7. 14) at Rome. *Saxo*, a bare abl., as v. 639 *officio migrat.* This is naturally more common with compound verbs, as v. 601 *exturbauit nostris aedibus*, v. 650 *corde expelle desidiam tuo.*

quasi = 'than if' in old Latin. In Plautus there are at least three other passages, Aul. 231 *magis haud...gnatus quasi numquam siem*, Mil. 481 *neque...plus curat quasi non seruitutem seruiat*, Truc. 340 *me nemo magis respiciet, quasi...fuerim mortuos.* But Poen. 240 *cogita, amabo, item nos perhiberi quam si salsa muriatica esse autumantur* we get *quam si* in the sense of *quasi*, 'as.' The classical differentiation between *quasi*, 'as' and *quam si*, 'than if' had not yet been made. See Lindsay, L. L. p. 607.

266. tuas res tibi habeto, 'pack up your traps and go,' a jocular turn of the regular formula of divorce, given in full Amph. 928 *ualeas, tibi habeas res tuas, reddas meas*, Cic. II. Phil. 69 *illam mimam suas res sibi habere iussit*, Mart. X. 41. 1 *uxorem, Proculeia, maritum | deseris, atque iubes res sibi habere suas.*

267. fuas, an archaic form, properly an optative—see on v. 6—used as pres. subj. So v. 594 *fuat*, Bacch. 156 *fuam*, also at the end of the line, and as an intentional archaism Verg. Aen. X. 108 *Tros Rutulusue fuat &c.* In place of *forsitan* Plautus has *fors fuat an*, e.g. Pseud. 432.

268. sunt tamen quos miseros maleque habeas, 'still there are people for you to keep wretched and in misery.' *Tamen* = 'even if you let me alone.' For *miseros maleque habeas*, adj. and adv. coupled together, cf. Bacch. 474 *Pistoclerum falso atque insontem arguis*, Pseud. 10 *quo pacto et quantas soleam turbellas dare*, ibid. 687 *nimis diu et longum loquor.*

269. quos tibi obnoxios fecisti, 'the people whom you have got into your power'—an explanation of the previous line.

270. certa res est = *certum est*, v. 585, 'the thing is decided' = 'I am resolved.' So Mil. 267 *res paratast, ui pugnandoque hominem caperest certa res*, Stich. 473 G. *promitte.* E. *certumst.* G. *sic face inquam.* E. *certa res*, and *certa res* generally closes a line. **ad frugem,** v. 118.

271. animo labos, the reading of the 'Palatine' MSS. A omits *animo.*

272. boni, in its social sense, 'men of family, position, standing,' like ἀγαθός)(κακός in the Greek gnomic poets: **rem,** 'property,' 'wealth,' as vv. 230 and 243, **fidem,** 'credit,' **honorem** &c., 'office, (political) prestige and influence.'

273. pretium, 'reward,' 'recompense for their labours,' as Capt. 940.

274. eo mihi magis lubet &c., 'therefore I rather wish to live with men of principle in preference to men of no principle and lying tongues.' There is no real pleonasm in the use of both *magis* and *potius*, for *magis* goes with *lubet*, *potius* with *cum probis*. So Asin. 689 *magis decorumst libertum potius quam patronum onus in uia portare.*

Now that Lysiteles has resolved to avoid a wild and extravagant life, we are prepared for his proposal to his father that he shall marry and settle down.

SCENE 2 (276—391). Philto comes out in search of his son. He laments the degeneracy of the age. Lysiteles claims to have lived an innocent life, and asks his father's assistance to help a friend in trouble. Philto moralizes again on the danger of helping the bad so as to feed their distemper, and utters a number of sententious commonplaces. He is dismayed to hear that the friend Lysiteles wishes to help is the spendthrift Lesbonicus, but when he understands that Lysiteles does not wish to give anything but to receive Lesbonicus' sister without a dowry, he consents and undertakes to make the proposal to Lesbonicus.

The choral character and the lyric metres of the last scene are continued. The lyrical monody is succeeded by a lyrical dialogue. Niemeyer gives the metres as:—

276—278	Anapaest. Dim.
279, 81, 83	Cretic Tetram.
280	Anapaest. Dim.
282, 4, 5, 6	Octonarian Iamb.
287—292	Anapaest. Dim.
293, 5, 7	Cretic Tetram.
294, 6, 8—300	Anapaest. Dim.
301—391	Septenarian Troch.

According to this scheme vv. 288—292 are made into two lines each, and so v. 299—300 is divided.

276. quo illic homo foras se penetrauit? 'whither has that fellow (my son, Lysiteles) betaken himself?' *Penetrare* is used as a transitive (reflexive) verb. So vv. 291 and 314, Amph. 250 *penetrant se in fugam*, but Bacch. 66, according to the MSS., it is intransitive, *penetrem huius modi in palaestram?* See on v. 146. Spengel *penetrauit?* But MSS. *penetrauit ex aedibus? Ex aedibus* may be a gloss on *foras*.

278 a. neque tibi ero in mora, 'I will not delay you.' So Ter. Andr. 467 *ne in mora illi sis*, Pers. 51 *caue fuas mi in quaestione*='be to seek,' Cic. Fam. VIII. 14 *quod iudicium nunc in expectatione est, etiam in bona spe*.

279. par, 'in conformity with.'

282. necullum sermonem exsequi, 'to engage in any conversation at all.' *Necullum*=οὐδ' ἕνα, as Capt. 104 *necullast spes iuuentutis*, Lucr. V. 839 *necutrum*. See Munro's notes on Lucr. II. 23 and IV. 1217. *Nec* in old Latin has the sense of *non*, as XII. Tab. *ast ei custos nec escit*: hence its uses in the compounds *neg-otium*, *neg-lego*, *nec-opinans*, in the legal phrase *res nec mancipi*, in Plautus' *nec recte dicere*=*male dicere* (Asin. 155), and Catullus' (64. 83) *funera nec funera* =τάφοι ἄταφοι. For the use of *exsequi* cf. v. 686 *egestatem exsequi*, Capt. 195 *aerumnam exsequi*, Pseud. 995 *mortem exsequi*, where it is an equivalent for *perpeti*, 'to endure.'

283. hoc saeculum, 'the present generation.' So v. 290 *hoc genus hominum*.

285. turbant, miscent. For the asyndeton see on v. 210. *Mores* is the object, *mali* the subject. Then *mali* is subdivided into and explained by the three singulars, *rapax*, *auarus*, *inuidus*.

The denunciation of the age is perfectly general. It fits Greek quite as well as Roman life, and we need have no doubt that the passage is modelled on Philemon's original and not an addition of Plautus' own.

286. habent, 'they regard what is sacred as common, state-property private property,' i.e. they don't know the difference between *meum* d *tuum*, either in their religious or their political life.

hiulca, 'gaping.' This is usually taken in the sense of 'greedy,' in hich case the metaphor will be the same as in *inhiare* v. 169, viz. gerly open-mouthed to get all they can. But perhaps the figure is ther taken from the gaping of ill-caulked timber, and the meaning is untrustworthy,' 'with great gaps and cracks in their characters,' = *imosa.*

287 b. canto, 'I din it into you,' 'preach to you,' of constant repetitions in a monotonous sing-song tone, as Ter. Haut. 260 *qui harum mores cantabat mihi.* And so ὑμνεῖν.

288. tantum fas habent..., 'they think themselves bound to keep their hands off only what they cannot clutch.' *tantum*, 'so much *only*,' *quo manus apstineant* = (*fas habent*) *ut ab eo manus apstineant*, a construction like that of *dignus* &c. *Manŭ, queŭnt, habĕnt, manŭs.* Such frequent shortenings only in anapaests.

289. cetera 'rape, trahe, fuge, late,' 'with everything else it is "grab, haul, run, hide,"' i.e. their own words are quoted, as Pseud. 138 *qui haec habent consilia, ubi data occasiost, 'rape, clepe, tene, harpaga, bibe, es, fuge.'*

290. quia...duraui, 'because I have lived to see the present race of men.' *Durare ad* = ἐπιδεῖν. The clause is dependent on *lacrumas haec mihi eliciunt* = *lacrumo* (cf. Mil. 1328 *lacrumo quia diiungimur*). After verbs of the affections, joy, sorrow, anger and the like, Plautus almost invariably uses *quia* not *quod*, and, generally, following colloquial usage he prefers *quia* to *quod*. See Langen, Beiträge, p. 55 ff.

291. quin prius me ad pluris penetraui? 'why did I not sooner wend my way to another world,' or 'join the majority?' Perhaps 'why was I not sooner gathered to my fathers?' might serve as an equivalent. *Pluris*, 'the majority,' is an euphemism to avoid saying 'the dead.' So Petronius, Sat. 42. 12 *abiit ad plures*, and Ar. Eccl. 1073 γραῦς ἀνεστηκυῖα παρὰ τῶν πλείονων = παρὰ τῶν τετελευτηκότων.

292. nam hi mores maiorum laudant, eosdem lutitant quos conlaudant, 'for though the men of the present day praise the ways of their fathers, they heap contempt upon the very people they eulogise.' This is Philto's reason for wishing himself dead. His contemporaries honour the past with their words, but dishonour it by their deeds. *Lutitant*, ἅπαξ εἰρημένον, is a frequentative from *lutum*, *lutare*, meaning 'to bespatter *with dirt*,' 'bring into contempt.' Cf. *conlutulentet*,

'cover with infamy,' v. 693. The whole sentence is a goo
the Latin co-ordination of contrasted clauses. In Greek al
clauses are co-ordinated, but made clearer by μέν...δέ. In
first clause is subordinated to the second and introduced by
'though.' See Prof. Mayor's note on Cic. II. Phil. 110.
similar sentences vv. 645, 646, also v. 832.

288. hisce ego de artibus gratiam facio, 'about these
see v. 73) I let you off following them or tainting your mind w
The phrase *gratiam facere alicui alicuius rei* or *de aliqua re* i
renounce something in favour of someone,' and may be used (1.
'to give up,' or (2) 'to let off.' Thus Cas. 372 *de istac Cas*
mihi gratiam facias, 'give up,' Rud. 1414 *iuris iura*
gratiam fecisti, 'let off.' See Sonnenschein's note ad loc. For
de aliqua re a *ne* with subj. clause may be substituted, as M
quam benigne gratiam facit, ne iratus esset, 'how kindly he dis
with being angry.' So here Philto tells his son that 'he lets hi
'dispenses with his following' the practices in question. 'He i
anxious that his son should follow these practices' is by em
meiosis equivalent to saying 'he is anxious he should not follow th

294. ne colas neue inbuas ingenium = *ne eas colas neue eis*
ingenium. *Inbuere* carries with it the notion that the thing tai
new (so 'your *young* mind' here) or that the action is done *for th*
time. So Sen. Troad. 215 *rudem cruore regio dextram inbuit*, 's
for the first time a hand unstained before,' Mart. VIII. 51. 17
egregium digne mihi nectare munus, 'the first time your splendid
cup) is used may it be filled with wine worthy of it.' Philto do
wish his young son's unformed mind to take its first colouring fr
corrupt ways of his degenerate contemporaries.

295. antiquis, 'good old ways,' as v. 72.

297. nil ego istos moror faeceos mores, '*I* don't care about
impure morals, thick and muddy.' *Faeceos*, ἄπαξ εἰρημένον, 'full
and sediment,' like wine from the bottom of the cask. The me
is continued in *turbidos* which, applied to liquid, means 'thick, m
the opposite of *liquidus*. But *turbidos* may be a gloss on *faeceos*
moror, 'I do not detain,' 'I dismiss,' hence 'I do not value,' e.g.
714 *nil moror cuppedia*, 'I don't care about dainties,' Hor. Epist.
16 *uina nihil moror illius orae*, Verg. Aen. v. 400 *nec dona moro*

298. boni, 'men of position.' See on v. 272.

299. haec tibi si mea imperia capesses, 'take upon yo
'take in hand my directions.' So Verg. Aen. I. 77 *iussa capesser*

302. seruiui seruitutem, 'served a regular service to,' a strong overdrawn way of saying 'I have steadily obeyed.' *Seruire seruitutem*, 'to serve a service,' is an instance of the *figura etymologica* of which, because of the alliteration, Plautus is fond, e.g. *dicta dicere* v. 77, *uiuere, facere facinora, pugnam pugnare, machinam machinari, fugium prandere* &c., and with nouns and adjs. *pretio pretioso, decoram pulcritudinem*, or advs. and verbs *propere properare, ualide ualere, nitide nitere* &c., e.g. Amph. 278 *optumo optume optumam operam das*. For the asyndeton *imperiis, praeceptis* see on v. 210.

303. pro ingenio, 'according to natural disposition' = *quatenus ingenium meum spectabam*. *Ingenium*, 'natural disposition')(*animus*, 'fancy,' 'inclination' = *ἐπιθυμία*. **pro imperio tuo**, 'according to your authority,' for *imperium = patria potestas* as Pers. 343 *meum, opino, imperiumst in te, non in me tibi* where a father is speaking to his daughter.

305. qui homo, 'if a man' = *si quis*, as Asin. 323 *em ista uirtus est, quando usust, qui malum fert fortiter*, 'when one can on occasion take a thrashing like a man,' Aul. 489 &c. Cf. note on 257.

306. utrum...ne...an. So often in Plautus, e.g. Capt. 268, Mil. 345, Pseud. 709, Rud. 104. There are three particles, but only two alternatives. *Vtrum* must still retain in part its old pronominal meaning 'which thing of two' (cf. *πότερον*), and is used to shew that there is going to be a deliberative question with two alternatives, which are introduced respectively by *-ne* and *an*.

308. si animus hominem pepulit, actumst, 'if his inclination has routed the man, it is all up with him.' *Pepulit* continues the figure begun in *depugnat*.

309. dum uiuit, uictor uictorum cluet, 'his whole life long he is called the conqueror of conquerors.' *Victor uictorum*, 'the conqueror of conquerors' = 'the greatest of conquerors.' 'He that ruleth his spirit is better than he that taketh a city,' Prov. xvi. 32. *Cluet*, 'is called,' like *audire* ('*Matutine pater, seu Iane libentius audis*') *ἀκούειν, κλύειν, bene audire* &c. Cf. vv. 496 and 620. Or we may take *dum uiuit*, 'in his lifetime,' i.e. his glory comes at once, not, as with most conquerors, after death.

311. nimio satiust &c., 'it is far better to obey the dictates of duty than the promptings of inclination,' lit. 'to be as it is your duty than as pleases inclination.' *Nimio*, 'by much,' see on v. 28. Even if this line is allowed to pass as a not inapt conclusion of Philto's speech, the next line must be enclosed *in brackets* as a gloss, and those critics may be

right who regard both these verses 311, 312 as later additions substituted for the preceding lines 305—310.

313. **istaec**, 'those precepts of yours,' explained by the two succeeding lines. **integumentum**, 'a protection,' 'shield' for the warrior depicted in Philto's speech as fighting against inclination.

314. **penetrarem me**. See on v. 276.

damni conciliabulum, 'meeting-place of loss,' i.e. any place where I should meet with loss by gambling, drinking &c. *Conciliabulum* = συλλογος. Cf. v. 553 *hospitiumst calamitatis*, Bacch. 80 *ut solet in istis fieri conciliabulis*, Cic. Att. IX. 18 *area sceleris*, pro Rosc. Amer. 134 *deuersorium flagitiorum omnium*.

315. **irem obambulatum**, 'go prowling about,' for the construction (supine) see on v. 216.

316. **neu...parsi sedulo**, 'and I have done my best to avoid causing you vexation.' *Parsi* is the common early (and late) perf. of *parco*, the reduplicated *peperci* prevails in the classical period.

317. **sarta tecta**, 'in good repair,' 'patched and thatched,' a phrase properly applied to buildings 'in good repair and well-roofed.' Cf. Cic. Fam. XIII. 50 *M' Curium sartum et tectum, ut aiunt, ab omnique incommodo, detrimento, molestia sincerum integrumque conserues*, whence it appears that the expression became proverbial. The asyndeton *sarta tecta* is legal. So *ruta caesa*, 'minerals and trees.' The metaphor suggested here is followed up by Philto v. 323.

318. **quid exprobras bene quod feci ti?** 'why cast up, make a fuss about your virtuous deeds?' Cf. Amph. Prol. 46 *sed mos numquam illi fuit patri meo, ut exprobraret quod bonis faceret boni*. Others place the mark of interrogation after *exprobras* and take *bene quod feci ti* with what follows. The pronouns are emphatic by position. 'For *your own* interest you have done them, not for *mine*: *my* life is almost spent, for *you* it is of the greatest possible importance, matters most vitally.'

319. **tua istuc refert maxume**. Whatever case *re* in *réfert*, 'it conduces to the interest of,' originally was (whether nom. dat. or acc.) it looks like an abl., and hence is constructed with the possessive pronouns *mea*, *tua* &c. Then by analogy the same construction was extended to *interest*. See Roby, L. G. 1285.

320. **is probust, quem paenitet** &c., 'he only is a good man, who is dissatisfied with his goodness and virtue.' In Plautus 'dissatisfied' is the regular meaning of *paenitet*, it is not used with any idea of repentance or remorse. Cf. Bacch. 1182 *me nil paenitet ut sim acceptus*, 'I *am not dissatisfied* with the way in which I have been received,' Pseud.

305 *eho an paenitet te quanto hic fuerit usui?* 'are you dissatisfied with the amount you've got out of him?' Rud. 578, Stich. 551. With the same meaning in Terence (Eun. 1013, Haut. 72) and Cicero's Letters (Att. I. 20. 3, Fam. VI. 1).

frugi is properly predicative dat. 'for food,' 'for good' (with the epithet *bonae*), then it comes to be used as an indeclinable adj. 'useful,' 'honest.' Cf. Pseud. 337 *numquam eris frugi bonae*, 'you'll never be any good,' Capt. 956 *fui ego bellus, lepidus: bonus uir numquam neque frugi bonae*, Roby, L. G. II. p. xlviii. *a*.

322. qui ipsus se contemnit &c. The line is often bracketed as an interpolation. But the language is faultless, and it is Plautine to express the same notion twice, negatively and positively. Probably the number of lines in Philto's reply should correspond with the number in Lysiteles' speech. Some editors by making Lysiteles' speech begin with ∨ – 312 give six lines to each. But Lysiteles almost certainly begins ∨ – 313 *istaec* &c. If then the length is to correspond exactly, this line must be bracketed to give them five lines each.

323. perpluant, 'roof over your good deeds with other good deeds, that they may not let the rain through.' This is following out the idea suggested in v. 317. Lysiteles claims 'by his steadiness to have kept his father's precepts in good repair.' Philto replies that it will not do to be satisfied with what he has done. He must put fresh work into his roof, if it is to be watertight. Cf. Most. 110 *dominus indiligens reddere tilias* (*tegulas*, 'tiles') *neuolt; uenit imber, perlauit parietes, perpluont.*

324. ob eam rem haec, pater, autumaui, quia &c., i.e. I did not speak because I was satisfied with myself, I only spoke because &c. *Ob eam rem* explained by *quia*.

325. dare ueniam, 'to grant permission,' 'to consent.'

326. adulescenti hinc genere summo, 'to a young man of this town, of high family.' The MSS. give *huic* which would make Lysiteles point to the house in which Lesbonicus lives. But Lysiteles does not reveal his friend's identity until v. 359, and *hinc* is an almost certain correction. *Hinc*=*αὐτόθεν*, 'of this town.' So Epid. 602 *hinc Athenis ciuis eam emit Atticus*, Ter. Andr. 833 *illam hinc ciuem esse aiunt.*

327. cogitate=*prudenter*, as Mil. 944 *haec uti meditemur cogitate.*

328. illi, 'to him I wish to do a good turn, if you have no objection.' *Illi* resumes, after the relative sentence, *adulescenti* which is some distance off. *Is* is the pronoun most generally used for this purpose, e.g. Asin. 527 *illos qui dant, eos derides*, Bacch. 386 (*arbitror*\ *homini amico*,

qui est amicus ita ut nomen possidet, nisi deos ei nil praest
tua ancilla, quam tu tuo uilico uis dare uxorem, ea intus.

nempe de tuo? 'at your own expense I presume?' For
question, see on v. 196. The question is ironical, for Lysit
yet call anything his own. With *de tuo* cf. Bacch. 98 *ad e*
facere sumptum de tuo, Truc. 953 *noster esto—sed de uostro uiu*

331. publicisne adfinis fuit an maritumis negotiis?
engaged in tax-farming or sea-trade?' The passage raises di
Adfinis in the sense 'connected with' is followed by the dat.,
Sulla 70 *huic adfines sceleri*, as it is by the gen. Cic. pro
huius adfines suspicionis, and Ter. Haut. 215 *illarum adfines*
but in Plautus, with the exception of this passage, it always
'a connexion by marriage,' as vv. 422, 622, 626, 1163. Nor
meaning of *publica negotia* plain. It can hardly mean ordinary '
business' with the notion that a man is so engrossed in the affairs
state that he has no time to attend to his own. But it may p
mean the business of the *publicani*, who farmed the revenue and of
doubt lost money. See Langen, Beiträge, p. 272. Plautus him
said to have lost his money in *marituma negotia*.

332. mercaturan, an uenalis habuit, ubi rem perdidit? '
by commerce, or was he a slave-dealer, when he lost his m
Mercaturan, i.e. *mercaturane rem perdidit*, but the structure
sentence is disjointed because the alternative (*an uenalis habuit*)
verb of its own, and so what ought to be the principal verb is
into the temporal clause *ubi rem perdidit*. *Venales* (*seruos*) *habe*
be a slave-dealer,' which is characterised Capt. 98 as *quaestus inho*

333. per cōmitatem '(he lost his money) through his libe
So v. 356 and Rud. 38 *rem bene paratam comitate perdidit*.

334. animi causa, 'for pleasure's sake,' 'to gratify his inclin
So Epid. 45; Rud. 932; Aesch. Choeph. 750 *τρόπῳ φρενός*.

335. edepol hominem praemandatum ferme familiariter,
my word you recommend the fellow quite like an intimate friend
the acc. of exclamation after *edepol* see on v. 128. *Praemanda*
the reading of A. *Praemandatum* 'recommended beforehand'
Lysiteles' object in introducing him has not yet been explained.
use of the word see Langen, Beiträge p. 307. The Palatine te
praedicatum, 'described,' but that in this sense is 'unplautin
perhaps has *firme*, but BC *ferme*.

336. quiquidēm as v. 953. **atque**, 'and yet.'

337. nil moror as v. 297. **cum eius modi uirtutibus,**

virtues of that kind' (*uirtutibus* is ironical), instead of the plain descriptive ablative. So *cum* is used Mil. 16 *nempe illum dicis cum armis aureis*, ibid. 658 *tres hominīs cum istis moribus*. Cf. v. 375 *sine dote uxorem = indotatam*.

338. quia sine omni malitiast, tolerare ei egestatem uolo, 'because he is without any wickedness, I wish to relieve his poverty.' *Sine omni* is colloquial for *sine ulla*, as v. 621 *sine omni cura*, Aul. 215 *sine mala omni malitia*, Merc. 146 *sine malo omni*. With *tolerare ei = sublenare ei* cf. vv. 358 and 371.

339. de mendico male meretur qui ei dat quod edit, 'he does a beggar an ill turn who gives him anything to eat.' *Edit* is subj. as v. 102. See on v. 6. Lactantius (Inst. VI. 11) calls this *detestanda sententia*. It would make a good motto for an Anti-mendicity society.

340. illi prodit uitam, 'prolongs the beggar's life.' *Prodit = producit*. Cf. Ter. Andr. 313 *ut aliquot saltem nuptiis prodat dies*.

341. quin, 'how not' (*qui-ne*). Trans. 'as if...not.'

342. sed ego hoc uerbum quom illi quoidam dico, 'but I in giving the rule (v. 339) for that someone am warning you.' *Illi quoidam* = that friend of yours whose name you have not yet told me. See v. 326 where Lysiteles describes but does not name his friend. Cf. Amph. 621 *ibi forte istum si uidisses quendam in somnis Sosiam*, Merc. 458 *illi quoidam qui mandauit tibi si emetur*. B spells *praemostro*, for which compare *mostellum*, the diminutive of *monstrum*, and *Mostellaria*. But *-nst* becomes *-st* only between vowels. See Lindsay, L. L. p. 311.

343. ut ita te aliorum miserescat, ne tis alios misereat, 'to pity others so far that others may not pity you,' *ita...ne* restrictive. *Tis* is an old Latin form of the gen. of *tu*, like *mis* the old Latin gen. of *ego*, which have been ousted by *tui* and *mei* the gen. sing. of the possessives *tuus* and *meus*. *Tis* is read also Mil. 1033 *quia tis egeat*, Pseud. 6. Roby, L. G. 386, Müller, Handbuch II^2. p. 345.

344. deiuuare, 'refuse assistance,' ἄπαξ εἰρημένον. The word is chosen for the correspondence of sound, *deserere...deiuuare*.

345. Pol pudere quam pigere praestat totidem litteris, 'faith, to feel shame is better than to be sorry by as many letters as the words contain,' i.e. it is better to be ashamed to refuse assistance but to give him nothing, than to be sorry when you've lost your money.' Cf. Pseud. 281 *nimio id quod pudet facilius fertur quam illud quod piget. Totidem litteris* is best taken as an abl. of measure, but it is often taken as a descriptive abl. 'though it contains the same number of letters,' i.e. 'though there are six letters in *pigere* as in *pudere*,' a use exactly

paralleled by Mil. 321 *mirumst lolio uictitare te tam uili tritico*, 'it is strange that you should live on tares though wheat is so cheap.'

346. edepol deum uirtute, dicam, pater &c., 'thanks to the gods (I will say it, father), thanks to our forefathers and to you.' *Dicam* is parenthetic: *uirtute= beneficio* is regular in this formula, see vv. 355, 643, Aul. 166 *ego uirtute deum et maiorum nostrum diues sum satis*, Pers. 390 *pol deum uirtute dicam et maiorum meum* &c. For the gen. pl. *deum*, with *nostrum* and *meum* in the passages quoted, see on v. 241.

348. ne and also **ut** in *ut potius pudeat* refer back to *multa bona habemus*, 'we have plenty of property, so that one would not be sorry for doing a friend a kindness, so that one would rather be ashamed if one failed to do it.' *Ut* is not strictly required to complete the sense, but is added in antithesis to *ne*.

350. sed ciui inmuni scin (=scisne) quid cantari solet? 'but don't you know the catch sung about an uncontributing citizen?' For the spelling of *inmunis* see on v. 24. *Munus* means both 'a gift' and 'a duty.' Lysiteles uses *inmunis* in the sense 'ungiving,' 'without a gift,' *qui nulla munera dat*. But Philto v. 354 explains it of a man who does not possess the means of discharging his duty, who contributes nothing to the general good, 'undutiful,' 'without a duty.' Horace (C. III. 23. 17, C. IV. 12. 23, Epist. I. 14. 33) uses the word in Lysiteles' sense 'without a gift,' see Mr Page on C. III. 23. 17.

quid solet, not, as it ought to be in a strictly dependent sentence, *quid soleat*. Cf. vv. 578, 847.

351. quod habes &c. The two lines are quoted from some popular song. Other similar fragments, also in trochaics, are quoted in Teuffel and Swabe, vol. I. pp. 14, 15.

352. quandoquidem...alteri, 'inasmuch as you can't allow either yourself or your neighbour to be comfortable.'

pote is used for *potes*. *Possum* is found in old writers in its uncompounded form *potis* and *potĕ sum*. *Potĕ* is properly the neut. of *potis* (*pote est=potest*), but both masc. and neut. forms are used of any gender and of either number, e.g. Pseud. 1302 *credo equidem potis esse te, scelus*, and so *potis* and *pote* are used without *sum*, as in the common *potin ut* i.e. *potisne ut=potest ut*, 'is it possible that?' as v. 628. Cf. Pseud. 1135 *qui neque tibi bene esse patere et illis quibus est inuides*, equivalent to our 'dog in the manger.'

353. equidem is merely a strengthened form of *quidem*. *E* is the Indo-European pronominal stem **o* (**ā*) seen in Gk. *ἐ-κεῖ*, Osc. *e-ko* (*hic*), and perhaps *e-nos* in the Song of the Arval Brothers. *Equidem* regu-

larly replaces *quidem* in Plautus and Terence in such phrases as *atque equidem, quando equidem.* In the preceding line unless we write as one word *quandoquidem*, we must write *quando equidem* not *quando quidem.* So *scio equidem* always, not *scio quidem.* And *equidem* is not confined to the first person, it is used no matter what the person is, as Bacch. 974 *quadringentos filios habet atque equidem omnis lectos sine probro* and infr. v. 611.

354. qui, instr.=*quo*, as also v. 356, see on v. 14; for the acc. after *fungor* see on v. 1.

355. deum uirtute &c. as in v. 346. What Lysiteles means is—we need not be afraid of becoming *inmunes* in your sense, for we have enough to enjoy ourselves and to enable us to be liberal to friends besides.

356. cŏmitati, predicative dat., like *damno esse, lucro esse, usui esse.* This is the only instance of *comitati* quoted. *Comitas* has the same meaning as in v. 333. For *beneuolens=amicus*, see on v. 46.

357. pernegare, 'persist in saying no,' as Asin. 322 *pernegabo atque obdurabo.*

359. huic. Now that he gives the name Lysiteles points to the house of Lesbonicus. See on v. 326.

Charmidai, 'of Charmides.' This old gen. form is often found in Plautus in the gen. of Greek proper names in *es*, e.g. *Periphanai* Epid. 246, 508, 635, but it is also found in other words, *familiai* (Amph. 359), *audaciai* (Amph. 367), *impudicitiai* (Amph. 821), *filiai* (Aul. 295), *simiai* (Merc. 241), *sapientiai* (Mil. 236), *siluai* (Mil. 1154) &c. Lucretius is fond of the form, and it is used by Lucilius, Vergil and other epic writers. Martial quotes it as the type of early poetry (XI. 90. 5) *attonitusque legis 'terrai frugiferai,' | Accius et quidquid Pacuiusque uomunt.* For the stages by which *āī* passed into the classical *-ae*, see Lindsay, L. L. p. 381, and for further instances, Neue, Formenl. I. p. 12.

360. quin comedit quod fuit, quod non fuit? 'do you mean the man who has squandered all and more than he possessed?' *quin* is *qui* rel. nom. + *nĕ interrogatiua*, and the elliptic sentence in full would be *eine uis egestatem tolerare qui* &c. The interrogative particle, properly belonging to the demonstrative or personal pronoun, is often thus affixed to the relative, as Epid. 449 *quemne in adulescentia memorant?* 'do you mean the man who they say in youth &c.?' ibid. 719, Mil. 16, Rud. 1019.

quod fuit, quod non fuit is a comic inclusive formula equivalent to an emphatic *omnia.* So *fanda nefanda, dicenda tacenda, digna indigna*

and the like. Cf. Ter. Adelph. 990 *quia non iusta iniusta, prorsus omnia omnino obsequor.* Soph. Elect. 305 τὰς οὔσας τέ μου καὶ τὰς ἀπούσας ἐλπίδας.

362. mentire, 'you are mistaken.' So ψεύδεσθαι. Note that *mentire*, not *mentiris*, i.e. the form of 2nd sing. dep. and pass. in *-re* not in *-ris*, is the usual form in old Latin and even in Cicero. See Lindsay, L. L. p. 533.

363. ipsus fingit fortunam sibi, 'is the fashioner or architect of his own fortune.' Cf. the proverbial *faber est quisque fortunae suae* (Appius, Sall. de Republ. Ordin. 1). In the next line *eo* is abl. caus. = *ideo*, and *malus* = 'unskilful')(*fictor probus.*

365. multa illi opera opust ficturae = *illi opus est multa opera ficturae*, 'he needs much pains in fashioning.' *Ficturae* = *fingendi* and is used for the sake of the paronomasia *ficturae...fictorem.*

366. expetit, 'desires to be a skilful fashioner of the conduct of life.' Cf. v. 229. *Expetit se esse* is like *postulat se conicere* v. 237 *b.*

admodum, i.e. *ad modum*, 'to the measure or limit,' so 'fully,' 'completely.' 'But my friend here is quite a stripling' and therefore has not had time 'to fashion his fortune.' *Admodum* scarcely occurs in poetry outside the comic poets. Another use of the word in Plautus is in an emphatic affirmative = πάνυ γε, 'quite so,' e.g. v. 421, Rud. 143 and 269.

367. apiscitur, 'is obtained,' the only passage in Plautus where the word is used passively, but Asin. 279 *indipiscet*, Aul. 775 *indipisces*, a compound is used in an active form which makes this passive use natural. For the meaning cf. Publ. Syrus, Sent. 590 *sensus, non aetas inuenit sapientiam.* The wise man, like the poet, *nascitur non fit.*

368. sapienti...cibust, 'age gives a relish, adds a piquancy, to wisdom, but wisdom is the food of age.' *Sapiens* is concrete for the abstract *sapientia.* *Condimentum*, 'a relish,' is an improvement but not essential or indispensable; *cibus*, necessary nourishment, which it is impossible to forgo. In Greek μέν...δέ would make the sentence clearer. See on v. 292. But see Langen, Plaut. Stud. p. 375.

369. agedum. See on v. 98. A gives this line, the Palatine MSS. give vv. 369, 368 after v. 361. Transp. Muretus, Acidalius.

nil quicquam, 'nothing at all.' *Nil* is strengthened by *quicquam*, as Asin. 146 *nil quicquam meret*, Bacch. 1036 *nil quicquam dabo*, Merc. 507 and 666, *nemo quisquam* Pseud. 808.

372. eo, 'yes! (by that),'—an affirmative answer given by repeating the word of the question.

licet, 'certainly,' 'very well.' '*Licet*' *affirmantis est=faciam ita ut uis.* So v. 517, Amph. 544, Curc. 95, Capt. 949 and Rud. 1210—1226, where the whole passage depends for its point on this use of *licet*.

373. scin tu illum quo genere natus sit? 'do you know him, of what family he is born?'='do you know to what family he belongs?' an instance of the common *prolepsis* or *antiptosis*, by which the subject of the dependent clause is brought forward out of the dependent clause and made the object of the principal clause. So *οἶδά σε τίς εἶ*, 'I know *thee*, who thou art,' 'conceal *me*, what I am'; *nosti Marcellum quam tardus sit*, 'you know *Marcellus*, how slow he is,' Aul. 117 *rogitant me ut ualeam*, and in this play vv. 88, 283, 698, 873, 960, 992.

adprime probo, 'to a very good family.' So Cist. 125 *adprime nobilis*, Rud. 735 *adprime probus* (ironical).

374. grandis='of marriageable age,' as Aul. 191, Ter. Adelph. 673.

375. sine dote uxorem? 'as your *wife* without a dowry?' the words of the previous speaker repeated as a question in surprise and incredulity.

ita, 'even so'='yes,' in an answer generally without *est*, as Aul. 775, Capt. 262 &c. So *ita uero* Men. 1096, *ita enim uero* Amph. 410, *ita profecto* Amph. 370. *Ita est* only Trin. 196, *non ita est* Trin. 649.

376. tua re salua, 'without expense to yourself'—*res* as in vv. 230 and 272.

377. auxiliarier: for this form see on *suspicarier* v. 86.

378. egone indotatam te uxorem ut patiar? sc. *ducere* from v. 375. 'What, am I to allow you to marry a wife without a dowry?' —*ne...ut*, regular in indignant questions, as Asin. 810 *egone ut haec patiar?*, ibid 884 *egon ut non domo...subrupiam?*, Pseud. 516 *egon ut cauere nequeam?*

380. multa ego possum docta dicta, quamuis facunde, loqui, 'I can quote sage saws by the dozen, as fluently as you please.' *Multa* in close union with the predicate='quote in numbers.' *Docta dicta*, as Asin. 525 *uerba blanda esse aurum rere, dicta docta pro datis? Possum*, 'I can,'='I am in a position to do so if I choose,' as Verg. Georg. I. 176 *multa equidem possum ueterum praecepta referre.*

quamuis facunde=*tam facunde quam uis. Quamuis* in Plautus is always thus used with an adj. or adv., never in the sense 'although,' i.e. it is always an adverb, never a conjunction. Cf. v. 797, Bacch. 339 *ab eo licebit quamuis subito sumere*, Men. 318 *quamuis ridiculus est.* Roby, L. G. 1627.

381. ueterem atque antiquam. *Vetus*)(*nouus*, = what is relatively old, no longer new; *antiquus*)(*recens*, = what belongs to the past, generally with the notion that the old is better (see on *antiquae artes* v. 72). The two words are used together here according to the common comic idiom by which repetition in a slightly different form gives emphasis. So Pers. 53 *ueterem atque antiquom quaestum maiorum meum seruo*, Capt. 718 *nuperum et nouicium*, infr. vv. 1076 *saluom et seruatum*, 1096 *fideli et fido et cum magna fide*, 1126 *fides fidelitasque.* Philto can 'quote sage saws' because 'his grey head bears (the weight of) all the history of the past.'

383. aduorsatus fui. There is no difference in meaning between *aduorsatus sum* and *aduorsatus fui* in Plautus. *Fui* is very common, especially with deponent verbs. See the instances quoted by Ussing on Amph. 183, by Brix on Mil. 102.

istac iudico, 'I decide in your way, i.e. in the way you propose,' 'I side with you.'

384. posce, 'ask her hand in marriage,' as vv. 386, 450, 499, 571.

di te seruassint mihi, 'heaven bless you for it,' a warm expression of thanks. So v. 436 and Asin. 46 *di duint tibi quaequomque optes*, v. 1152 *di dent tibi quae uelis*, Mil. 570 *at tibi di faciant bene.* Similarly the common *di te ament, di te amabunt, bene facis, benigne dicis* and the like are '*gratias agentis*,' and to be distinguished from *recte facis* v. 197, which is '*uox comprobantis.*' *Seruassint* is a sigmatic aorist optative = perf. subj., like *occultassis* v. 627, see on v. 60 and Lindsay, L. L. p. 460 ff.

386. eum = *Lesbonicum*, the girl's brother. **concilies,** 'win him over.'

eccere, 'there we have it,' 'that is it, is it?' *Eccĕrē* is probably *ecce-re*, 'lo! indeed,' rather than as Ribbeck takes it *ecce-rem* with loss of final *m* as in *postmodo* (*post-modum*), *propemodo. Ecce* itself, which is formed from the pronominal stem **eke* (**eko*) with appended *-ce*, or by doubling of the consonant as in *att-at* (see Lindsay, L. L. p. 617), is used in Plautus in two ways: (1) = 'lo' in a sentence complete without it, (2) with an accus. (of exclamation), *ecce* and the accus. forming a complete sentence, *ecce me* = *me uoici*, e.g. v. 1013.

387. nimio = *multo*, 'more quickly by much,' i.e. 'much more quickly.' See v. 28.

389. repperi negotium, 'I've got a troublesome job.' In Plautus *exhibere negotium* (*alicui*) = πράγματα παρέχειν, 'to cause someone *trouble*,' hence this phrase = 'to get trouble oneself,' as Merc. 740

nimium negoti repperi, Rud. 483 *repperi negotium*. The spelling *repperi* shews that the perf. of the simple verb was originally reduplicated, *re-p(e)-peri*. So *rettuli=re-t(e)-tuli—tetuli* is the regular form in Plautus—*reppuli=re-p(e)-puli*, &c.

390. lepidus uiuis, 'you *are* kind.' *Lepidus* is a favourite Comic word, perhaps best represented by our 'jolly,' so *lepidam famam* v. 379; *uiuo* is frequent in Comedy=*sum*, as *uiuo miser*. Cf. Bacch. 614 *inamabilis, inlepidus uiuo*, Capt. 828 *nemo uiuit fortunatior*, &c.

haec, i.e. *hae-ce*, in Plautus far more common than *hae* and used exclusively before vowels and *h*. Lucretius is fond of this nom. plur. fem. and does not use *hae*, the form is found in Cicero and Caesar, and Verg. Georg. III. 305 *haec quoque non cura nobis leuiore tuendae*. See Neue, Formenl. II². p. 417. An instance of *haec* before a consonant is Stich. 18 *haec res uitae me, soror, saturant*.

habet=*habitat*, as v. 193.

391. Lesbonico, see on v. 8.

Exit Lysiteles—Philto is left alone on the stage.

SCENE 3 (392—401). Philto soliloquises. Things are bad, but they might be worse, and a father who thwarts his son needlessly is a fool.

Metre—Iambic Trimeters.

394. sĕd hŏc me ū|num consolatur. So Pers. 32 *sed hoc me unum excruciat*. *Hoc* is explained by the next two lines.

395. quia, not *quod*. See on v. 290.

396. nugas agit, 'is acting absurdly.' So v. 441 *nugas postulet*, 'would ask an absurdity,' 'expect the impossible,' Asin. 91 *maxumas nugas agis*, 'utter nonsense.' *Nugae* is written elsewhere *naugae* by C, *nōgae* by B. Cf. *frausus* and *frustra*, *Plautus* and *Plotus* (older), *aurichalcum* (Plaut.) and *orichalcum* (Verg. and Hor.), *claudo, includo, Clodius*. The word is derived from *naucum*, 'a trifle,' used in the phrase *non nauci esse* (*habere* or *facere*), as Most. 1041 *homo timidus nauci non erit*.

397. miser ex animo fit, factius nilo facit, 'he makes himself utterly wretched without making the deed a whit more done,' i.e. without getting any nearer to success. After all ἄπρακτος ἀποχωρεῖ. *Ex animo* as Stich. 1 *credo ego miseram fuisse Penelopam, soror, suo ex animo*, Epid. 526 &c. *Factius* is a perf. pass. part. compared like an adj. See on *occlusior* v. 222 and cf. *auctior, emendatior, accuratior*, &c. The word is used here for the sake of the sound *factius...facit*, by

which a comic effect is obtained Poen. 991 *multus me est hodie Poenus Poenior*.

398. senĕctuti.

399. quom...conciet, 'in rousing.' *Conciet* is here pres. from *concieo*, but there is also a 3rd conj. form *cio* from which *conciet*, Amph. 476, is fut. So beside *clueo*, v. 309, there is a form *cluo*.

400. commodum, 'just in time'=*opportune*, as v. 1136. This use of *commodum* as an adv. of time is colloquial.

The Roman stage does not shew interiors. Accordingly all meetings must take place in the street, i.e. in front of the houses which form the background of the stage. If *A* is to meet *B*, *B* either meets him in the street or comes out of his house opportunely just as *A* arrives. So Lesbonicus and Stasimus come out opportunely here, and Philto's words serve to introduce them to the spectators.

SCENE 4 (402—601). Philto, standing aside, overhears the conversation between Lesbonicus and his slave Stasimus. He learns that the house has been sold and the money spent. He shews himself, v. 432, and asks in his son's name for the hand of Lesbonicus' sister. Lesbonicus, despite all the efforts of Stasimus, refuses to betroth his sister without a dowry. He has one farm left, he will give her that. Stasimus, in terror that their last possession will go, draws Philto aside and tells him that the farm is fatal to its possessors, and that Lesbonicus only wants to get rid of it. Philto is impressed, returns to Lesbonicus and makes the betrothal, leaving the bride's brother and the bridegroom to settle the matter of the farm.

The scene in B is marked DV, i.e. *diuerbium*, dialogue. The metre throughout is Iambic Trimeters.

402. minus quindecim dies sunt quom, 'it is less than a fortnight since,' as Asin. 251 *iam diust factum quom discesti*, ibid. 890 *iam dudum factumst quom primum bibi*. For the omission of *quam* after *amplius*, *plus*, *minus* see Roby, L. G. 1273.

403. accepisti. The slave receives and keeps the money for his master. So Messenio has his master's purse, Men. 265.

405. quid factumst eo? 'what has become of it?' *Eo*, 'that sum,' though *minas quadraginta* has preceded, as Bacch. 1029 *ducentos nummos...id*, Epid. 115 *quadraginta minas...quod*, Truc. 740 *quinque minas...istuc*, Asin. 90 *uiginti minis...id*. So in other reckonings, as Ter .Haut. 62 *annos sexaginta natus es, aut plus eo*. Cf. v. 960.

406. comessum...balineis, 'it has been used in eating, drinking

and unguents, and washed away in baths.' For the force of the prepositions see on v. 250 and Roby, L. G. 1949. For the spelling *comessum* cf. *adessus*, *exessus*, *peressus* &c., *missi*, *missere*, *hausserat*, *caussa* &c. and see Lindsay, L. L., p. 112. The number of costly unguents, perfumes and so on, was enormous. The Romans not only anointed themselves after the baths, but also perfumed themselves freely besides.

407. pistor = 'miller,' not 'baker,' in Plautus.

408. holitores, 'greengrocers.' *Holus*, &c. is the better spelling, see Lindsay, L. L., p. 228, **myropolae** = *μυροπῶλαι*, **aucupes**, 'poulterers,' 'bird-sellers,' not here 'bird-catchers.'

confit = *conficitur*, 'it is got through,' 'used up,' Pers. 761 *effieri*, Lucr. II. 1004 *effit*, where see Munro's note, and Neue, Formenl. II. 611.

409. minus goes with *cito*, *diuorse* with *distrahitur*, 'it is not less quickly torn to shreds,' lit. 'torn apart in opposite directions.' Cf. Merc. 470 *quo pacto ego diuorsus distrahor* and v. 617, where *distrahitur* is again used of the dissipation of property.

410. papauerem, 'a poppy,' the masculine is attested by Nonius p. 220, occurs again Poen. 326, and is regular in ante-classical writers. Cf. *gutturem* v. 1014.

412. ibidem una traho, 'I put that in the same list,' see on v. 203.

413. defrudaui B, *defraudaui* AC. But cf. *frustra*, *frustrari* and see Ritschl, Parerg. p. 541. On **em** see v. 3, **ratio** = 'account.' This line is apparently too long, and is reduced to proper size by the omission of *quid*, *ego* or *istaec*. This last is the only word which can be spared, but it is doubtful whether it ought to be excised. Cf. Amph. 793 and the lines quoted ad loc. by Leo.

414. non tibi illud apparere, si sumas, potest, 'it is impossible,' or 'possible it is *not* for the money to be forthcoming, if you choose to spend it, unless indeed you think that your money can't die.' *Non* from its position emphatically negatives the whole, as vv. 133, 1027, 1046, 1153. *si sumas* = *si eo uti uelis*.

416. These two lines are an 'aside' by Philto, who overhears the conversation. The dialogue between Lesbonicus and Stasimus is not interrupted by the lines, or by the similar 'aside' vv. 422—424.

sero atque stulte qualify *putat*, the relative *quod* refers to *rationem putat* and = *ut rationem putet*. In English it is best to make two sentences, 'It is late and silly to take now the precaution he ought to have taken at first. He first spends the money and then balances the

account.' *Post* resumes *postquam*. So vv. 975 and 998, Poen. 321 *prius quam Venus expergiscatur, prius deproperant*, &c.

418. nequaquam argenti ratio conparet tamen, 'all the same the account of the money is by no means clear.' *Tamen* refers to the last words of Stasimus, *nisi tu inmortale rere esse argentum tibi*, and means 'even if I allow money can't last for ever.' By *conparet* Lesbonicus means 'is not clear (to the mind),' i.e. 'does not seem to agree,' 'to balance.' But Stasimus takes it literally = 'is not clear (to the eyes),' 'is not visible,' and playing on the words *conparet...apparet* replies 'the *account* is clear enough' ('here it is for you to see'), it is the *money* that *est perdu*.' For Greek words in Plautus see on v. 187. Cicero has this passage in his mind Att. VI. 1. 1 *non οἴχεται tua industria* &c., and in Pis. 61 *caput sinistra manu perfricans, commurmuratus sit, 'ratio...οἴχεται.'*

421. mancipio is better taken as an abl. 'by legal transfer,' 'by conveyance' (cf. *testamento dare, usu capere* &c.) than as a predicative dat. 'as a possession.' See Roby, L. G., Pref. p. l. *a*. In the famous line Lucr. III. 971 *uitaque mancipio nulli datur, omnibus usu*, 'life is given to no one by conveyance, to all by use' (i.e. we none of us possess the fee-simple of life, but only the 'use,' which might be broken before any right grew up) both words are best explained as abl.

admodum, 'precisely so.' See on v. 366.

422. Another 'aside' by Philto. *Opino* is parenthetic, and does not affect the syntax. This non-deponent form for *opinor* occurs Epid. 259, and other non-deponent forms in Plautus are *assentio, arbitro, aucupo, auspico, crimino, contemplo, cuncto, fabulo, frustro, indipisco, lucto, minito, mereo, medico, pacisco, uago, uenero*. See Brix on Mil. 172 and Lindsay, L. L. p. 520. Early Latin allows the use of the two forms side by side; but in the classical period there is less freedom, and one form has ousted the other. But Quintilian (IX. 3. 7) allows both *assentio* and *assentior*.

adfinis, 'our connexion,' see on v. 331, because Philto's son proposes to marry Lesbonicus' sister.

423. peregre, 'from abroad,' see on v. 149.

in porta, 'at the gate,' where beggars took their stand. So Capt. 90 *uel ire extra portam Trigeminam ad saccum licet.*

424. in uentrem filio, '*eo enim aedes eius migrarunt.*' Cf. v. 753.

425. trapezitae mille drachumarum Olympico, 'the thousand drachmae, which according to the account you owed, have been duly paid to Olympicus the banker.' *Trapezita*, or *tarpessita* in its more

Latin form, is τραπεζίτης. Through Aeolic, which had a tendency to thrust back *r* after the vowel (βράδιστος, βάρδιστος, *bardus*, κρίνω *cerno*, κροκόδειλος *corcodilus* &c.), the word passed through Lower-Italy into Latin. *Z* was brought into use at Rome in the transcription of Greek words only at the close of the Republic. Previously *s* had been used, single *s* at the beginning, *ss* in the middle of a word. Thus *sona*=ζώνη, *massa*=μᾶζα, *badisso*=βαδίζω, *patrisso*=πατρίζω. For the history of the sound see Lindsay, L. L. p. 104. The true Latin for 'banker' is *mensarius*.

mille is by Plautus regularly treated as a noun, =χιλιάς, and so followed by the gen., 'a thousand of drachmae.' So *mille nummum*, 'a thousand of pieces,' vv. 954, 959, 966, 970, 1139. For the 'inserted' vowel in *drachuma* beside the Greek δραχμή (*anaptyxis* or *svarabhakti*), see Introd. p. xxi.

426. dehibuisti. The compounds of *habeo* are always scanned in Plautus as if they were written in the contracted form. Here *dehibuisti* is scanned *dēbuisti*, *cohibeo* may always be scanned as if written *cōbeo*, and *prohibeo* as if *prōbeo*. On the other hand *praebeo* is sometimes written *praehibeo*, but the scansion is apparently always trisyllabic. See Lindsay, L. L. p. 143.

427 a. spopondi...dependi, 'You mean the thousand for which I stood bail' (*nempe*, as v. 328), 'Nay, say "for which I stood payment." If you had only gone bail it would not have mattered, but you had to pay: therefore your statement needs correction.' Plautus uses *pendere* in the sense 'pay,' but not elsewhere *dependere*. But Cicero in his Letters uses *spondere* and *dependere* together just as they are used here, e.g. Fam. I. 9. 9 *dependendum tibi est, quod mihi pro illo spopondisti.*

427 b. qua sponsione pronuper tu exactus es. A gives this 'unplautine' line before the preceding line. It might be licked into shape by correcting '*quia sponsionem propter tute exactus es*,' 'because on account of your bail you yourself were forced to pay,' 'were dunned for payment,' applying *exigor*=*flagitor* to the person on whom the demand is made. But the line is a versified gloss on the previous line and, as it spoils the connexion, should be bracketed. *Pro illo adulescente* &c. follows immediately on v. 427, 'Nay, say, "which I paid" for the youth, whom you declared to be wealthy,' so that according to your shewing you ran no risk of being called upon for the money.

429. ut quidem illud perierit is dependent on *factum*. Stasimus takes up Lesbonicus' *factum*. L. 'That is true,' or 'That's a fact.' S. 'Yes! a fact that *that* money is gone.' So Aul. 154, E. *in rem hoc*

tuam est. M. *ut quidem emoriar.* 'Yes! it is to my interest to die outright.' *Illud*, 'that sum,' after *mille drachumarum* as v. 405. For *factum* (without *est*) and *factum id quoquest* see on v. 127, for *quidem* v. 971.

430. nam nunc eum uidi miserum. Here *nunc* marks a contrast between the present and the earlier state of things. '*Then* I thought he was rich: *now* I have seen that he is in sorry state, and I am sorry for him.' *Nunc* is not infrequently joined with the perf. in Plautus, if an action is indicated still recent in point of time, in contrast with an earlier time, e.g. v. 1089 *nunc hic disperii miser.* See Langen, Beiträge pp. 39, 40.

431. miseret te aliorum, tui nec miseret nec pudet. A chiasmus as vv. 701, 1129.

433. ne is *nē confirmatiua*, strengthening the asseveration *edepol.*

434. peculio, 'savings.' *Peculium* is the regular word for a slave's savings, scraped together with a view to purchasing his freedom (v. 564, Stich. 751). Stasimus as a slave uses the slave's phraseology, and says that he would like to 'own Philto with his savings,' for the slave had no legal right to property, and held even savings only by his master's indulgence. In other words, then, Stasimus means, 'Philto has a nice fortune: I wish it could become mine.'

435. erum atque seruom. The salutation of slave as well as master is Greek, not Roman.

436. duint, pres. subj. (properly optative, see on v. 6) from the old Latin pres. *duo*, and used, as archaic forms generally are, at the end of the line. The forms used by Plautus are *duim, duis, duit, duint*—obviously convenient forms to end an iambic line—and from compounds *interduim* v. 994, *perduim, perduis, perduit, creduis, creduit*, and, most common of all, *perduint.*

438. edepol mutuom mecum facit, 'faith, I reciprocate his feeling.' So Mil. 1253 *mutuom fit*, sc. *a me*, Pers. 766, L. *omnia quae tu uis, ea cupio.* T. *mutua fiunt a me.*

439. nequam illud uerbumst 'bene uolt,' nisi qui bene facit 'That is a worthless expression, unless a man crowns "kind wishes" with kind deeds.' *Nisi qui = nisi quis = εἰ μή τις*, as vv. 257 *ubi qui ego* and 1005 *nisi qui illud tractet.* The indeclinable adj. *nequam* again v. 1036.

440. nequiquam uolo. *Wishes*, says Stasimus, are useless. I *wish* to be free, but (as I cannot purchase my freedom) I wish in vain. *Nequiquam* (i.e. *ne-quiquam*, the modal abl. used adv.), 'not in any

way'=*frustra*, 'in vain,' is spelt in B *nequidquam* (the old abl. form?), and in CD, by assimilation, *nequicquam*. See Neue, Formenl. II. p. 642.

441. hic postulet frugi esse, nugas postulet, 'if Lesbonicus here expected to be steady, he would expect impossibilities.' *Hic postulet =si hic postulet.* The pres. subj. of an entirely hypothetical case without any opinion that the hypothesis is really practicable, as vv. 148, 457, 474, 628. Langen, Beiträge, p. 43 ff., discusses the Plautine usage. The Latin language at the time of Plautus had not yet reached the stage at which possible and realisable wishes and conditions were expressed by pres. or perf. subj., impossible and unfulfilled by imperf. and plup. It had reached the stage at which realised conditions were expressed by the indic., unrealised by the subj., *whether the realisation was considered possible or impossible.* On *nugas* see v. 396.

445. hau nosco tuom, 'I don't recognise you,' lit. 'your way' or 'character.' Your coming to make a mock of me is so unlike you that you are changed beyond recognition. So *meum*, 'my way,' vv. 123 and 631, Ter. Eun. 1066 *non cognosco uostrum tam superbum*, where Bentley explains *non solebatis esse tam superbi.*

446. bonis tuis rebus, rather abl. instr. 'by means of your prosperity,' than mere abl. absolute 'when you are prosperous.'

447. ita me amabit Iuppiter, 'so shall heaven be kind to me, as I neither come to mock you nor think that a right thing to do.' *Ita me amabit Iuppiter* is a positive assertion 'so shall,' *ita me di ament* v. 1024 is properly a wish 'so may,' but both are used as strong asseverations, that as surely as the speaker hopes for happiness what he says is true. The asseveration may be followed (1) by *ut* answering *ita*, as Aul. 496 *ita me di amabunt ut ego hunc ausculto lubens*, (2) immediately by the main proposition as here, (3) as in v. 1024 by an accus. of exclamation. **dignum puto**, like *aequom censeo* vv. 306 and 392. Cf. Aul. 223 *neque edepol ego te derisum uenio neque derideo, neque dignum arbitror.*

449. uerum hoc quod dixi, 'but as I said'=*ita ut dixi.*

451. mearum rerum ordinem, 'the rank befitting my fortune,' 'the social position to which my means entitle me.'

452. factio in a political sense is 'a party,' 'a following,' *homo factiosus*, 'a man with a following,' 'an influential man.' In a social sense *factio* is 'the circle in which one moves,' 'social standing.' So Aul. 227 *factiosum*, 'a man of social influence.' Cist. 493 *neque nos factione tanta quanta tu sumus.* But *factio* has another meaning Bacch. 843 *quae haec factiost?=faciendi ratio*, and it is perhaps from this use

that the plur. *factiones* gets the meaning 'wealth,' as vv. 467 and 49[illegible] and Aul. 167 *istas magnas factiones*. Nonius attests this use, p. 30[illegible] *factio significat opulentiam, abundantiam et nobilitatem*. But the pas[illegible] sages seem to shew that *factio*='social position,' and only the plur. *factiones*, 'wealth.' **cum uostra**, 'with the standing of your family,' not 'of you individually,' for *uoster* never=*tuus*. So in the next line we have *uobis*, not *tibi*.

454. sanus mentis aut animi, the genitives are so-called 'genitives of the part affected,' i.e. locatives. *Animi* is loc. and *mentis* is used on the analogy of *animi*, as in Epid. 138 *desipiebam mentis*, 'in mind.' The construction is the same as *falsus animi*, *incertus animi*, *dubius animi*, *angor animi*, *discrucior animi*, &c., Roby, L. G. 1321.

455. condicionem, 'offer of marriage,' 'match,' as in v. 159.

456. ferentarium, 'to lend you a helping hand.' *Ferentarii* (pps. from Sanscr. *dhvar=laedere*) were 'skirmishers,' see Sall. Cat. 60. 4, Tac. Ann. XII. 35. Perhaps because the Latins derived it from *ferre* sc. *auxilium* or *arma*, Varro L. L. VII. 57, the word passes in this passage to the sense 'ready to assist.' *Ferĕntarium*, like *sedĕntarii* Aul. 512. Stasimus, with the freedom of the Greek Comic slave, first endeavours to induce his master to close with Philto's offer, then by the grossest misrepresentation to dissuade Philto from accepting, as the girl's dowry, the one farm left to Lesbonicus.

457. abi hinc dierecte, 'off with you to the gallows'='go away, confound you.' *Dierectus* is a Plautine word, commonly derived from *di* and *erigere*, as of a slave 'stretched out' on the cross, but more likely 'a bastard issue of διαρρήγνυμι,' a word very common in Greek Comedy. See Nettleship, Journ. of Phil. XV. p. 186 ff. Wherever the metre is decisive of the point the word is quadrisyllabic, *dīĕrectus*, as Bacch. 579 *recĭde hinc dīĕrecte*, Poen. 347 *dīĕrecte*, &c. In this passage only, if we keep the MSS. reading *abin hinc dierecte?*, by synizesis it is trisyllabic. Hence it is better with Prof. Palmer (Hermathena x. 66) to read *abi hinc dierecte*, or *abin dierecte?* The word is used, either in nom. or as here in voc., in this idiom='go to the deuce,' e.g. Most. 8 *abi rŭs*, *abi dīĕrecte*, Poen. 160 *abi dīĕrectus*. See also Sonnenschein's note on Rud. 1170.

si hercle ire occipiam, uotes, 'faith, if I were to begin to go, you would forbid me.' *Hercle* properly belongs to *uotes*, but by a kind of hyperbaton the asseveration is often brought forward in the sentence and placed immediately after *si*, e.g. Epid. 116 *si hercle haberem, pollicerer*, ibid. 326 and 331, Most. 914, Stich. 610. So after *ni* Mil.

156, after *postquam* Pseud. 296 &c. *Voto* for *ueto*, like *uoster*, *uorrere*, &c., words in which *e* replaced *o* in the 2nd cent. B.C., though *uoster* lived on, perhaps on the analogy of *noster*.

458. respondi tibi, 'I *have* given you your answer,' i.e. my decision is final, and it is no use prolonging the discussion. Cf. Mil. 184 *dixi ego istuc: nisi quid aliud uis.*

462. utrumque = ἀμφότερον, *in aetate*, see on v. 24.

463. uerum, 'the truth.' So *uerum*, 'true,' = *uerum est* often in answers. See Langen, Beiträge, p. 113 ff.

oculum ecfodiam. Cf. Aul. 53 *oculos hercle ego istos, improba, ecfodiam tibi.*

464. hercle qui dicam tamen, 'gad, I will say it all the same.' *qui*, abl. of the indef. *quis*, is attached enclitically to the *hercle*, and has the same force as in e.g. *atqui*, being an emphasising particle. Thus *hercle qui*, *edepol qui*, *ecastor qui*, *at pol qui*, *ut qui* and *quippe qui*, which in some cases cannot be the nom. of the relative. Cf. infr. 637 *an id est sapere, ut qui beneficium a te repudies?* Bacch. 283 *adeon me fuisse fungum, ut qui illi crederem*, Capt. 553 *eum morbum mi esse, ut qui med opus sit insputarier*, Pseud. 473 *hercle qui, ut tu praedicas, cauendum est*, Rud. 946 *at pol qui audies*, Truc. 68 *quippe qui certo scio*, &c.

Tamen = ὅμως, Plautus is fond of keeping the word till the end of the line and sentence.

465. sic, 'as I am,' i.e. with two eyes, in reference to the threat *oculum ecfodiam tibi.*

466. ita, 'do you really now maintain?'—referring to what Lesbonicus has said, v. 451.

467. uostras factiones atque opes, 'that the wealth and resources of your family are not on a par with ours.' See on v. 452.

468. quid nunc? like *quid tu?* v. 116, is a question to pave the way for and secure attention for the real question which follows. So Aul. 255 *quid nunc? etiam mihi despondes filiam?* Asin. 711 *quid nunc, amabo?...datisne argentum?* Bacch. 1167 *quid nunc? etiam redditis nobis filios et seruom?*

cenam, qualified v. 470 as *cenam popularem* = *publicam*, δεῖπνον δημοτελές, δημοθοινία, such a public banquet (ἑστίασις) as was common among the Greeks, and among the Romans when tithes were offered to Hercules, and at triumphs and on similar occasions. Such a feast is mentioned Poen. 529.

469. tibi par forte obuenerit, 'chance to be your neighbour.' *Par* = ὁμόκλινος, 'on the same couch,' according to Greek custom,

'sharing a *biclinium* with you': the Romans regularly used a *triclinium*.

470. adposita cena sit, 'suppose a banquet is served up.' *Constructio ἀσύνδετος*. The force of *si* is continued as in the sentence vv. 217—220. But the line is suspected and should perhaps be bracketed, as, apart from the fact that it complicates the construction, *in aedem* v. 468 sufficiently explains the nature of the banquet.

471. si illi, &c. A supposition within a supposition. The first *si* introduces the general scene—the temple, the public banquet, and the proximity of the rich man. The second *si* introduces the particular moment at which the great man's dependents have heaped dainties before him.

472. siquid tibi placeat &c., 'supposing anything that had been put before him took your fancy, would you eat it or sit at table with the rich man supperless?' *Edis* and *edim* v. 474 are optative forms. See on v. 6.

474. edim, nisi si ille uotet, 'I would eat, unless indeed he forbade me.' On *uotet* see v. 457. *Nisi si* = *εἰ μὴ εἰ*, and introduces an exception which is less likely than one introduced by *nisi*, an exception so unlikely that it is worth mentioning, and that is all. Cf. Amph. 825, Capt. 530, Epid. 22.

475. mālis, 'jaws.' *Māla* is formed with the suffix *-slā*, and is for *mag-sla*. Cf. *āla* (**axla*), *mūlus* (*muc-slo*), *uēlum* (*uec-slum*), &c. See Müller, Handbuch II². p. 310.

476. potissumum, 'what he liked I would grab in preference to anything else.'

477. de uita mea, commonly taken as 'my victuals,' but better understood as 'of what is *life* for me,' i.e. the dainties and the enjoyment which make life worth living for Stasimus.

478. uerecundari...cernitur, 'no one ought to be bashful—to have any false shame—at table: for there the distinction is between things divine and things human.' *Cernitur* = *decernitur*, *κρίνεται*, i.e. the only distinction made is between the parts to be offered to the gods, and the parts to be eaten by men; and once a portion is assigned as *humanum* (and not *diuinum*), one man has as much right to it as another.

480. rem fabulare = *ἀληθῆ λέγεις*. So Epid. 288 *rem loquere*, and stronger Pers. 93 *rem loquitur meram*.

non tibi dicam dolo. Cf. v. 90.

481. de uia, de semita, 'from the road, from the footpath.' So *Curc.* 287 *quin capite sistat in uia de semita* = 'be thrust off the footpath

stood upon his head in the road.' A slave had to make way for a of free birth in the street.

492. de honore populi, 'a public office,' as if a poor slave like imus were eligible for such, either in Athens or Rome!

493. non hercle hoc longe, 'faith I will withdraw not this much.' ἐλαττικῶς, accompanied by an expressive gesture. So *tantillum*, 60.

494. cena hac annonast sine sacris hereditas, 'a supper, when ings are so dear, is an inheritance without any drawbacks.' *Hac* *annona*, 'with the present high prices,' 'in the present dearth,' the opposite of Mil. 321 *tam uili tritico*, 'when corn is so cheap.' The *sacra domestica* or *gentilicia* were expensive to keep up, and the inheritance was seriously diminished if the successor was under obligation to maintain them. Hence *sine sacris hereditas* became proverbial for an unexpected and unimpaired slice of luck, e.g. Capt. 775 *sine sacris hereditatem sum aptus effertissumam.*

496. id optumum esse, tute uti sis optumus. Here *uti* (*ut*) follows *optumum est*, as Aul. 582 *nunc hoc mihi factust optumum, ut te hinc* *auferam*, and as it does *melius est* (Rud. 220), and elsewhere *par est, iustum est, consentaneum est*, &c.

498. condicionem, 'proposal of marriage,' as before.

499. dare, 'to grant,' refers to *peto*, *accipere* to *fero*, so that the arrangement of the words makes a chiasmus.

500. dei diuites sunt, deos decent opulentiae, 'the gods only have gold, with the gods only displays of wealth and means go well.' *Dei*, *deos*, scanned as monosyllables by the regular synizesis. Notice the alliteration—see v. 27—and the plur. of the abstract noun *opulentia*, 'wealth,' used as the plur. of abstract nouns so often is in Plautus, in the sense 'displays of wealth.' See on v. 36.

501. uerum nos homunculi, salillum animae qui quom extemplo emisimus, 'but we poor mortals, as soon as ever we have surrendered up our little span of life.' The antithesis is between *dei*, who alone are really *diuites*, and *nos homunculi*, where the diminutive is pitying and contemptuous, 'poor mortals.' But the sentence is a slight anacolouthon. It ought to continue with the verb in the first pers. plur. *censu censemur* *omnes aequo* or the like, in place of which there are new subjects *mendicus* and *opulentissimus*, subdivisions of *nos homunculi*, followed by the verb *censetur* in the third pers.

502. salillum is the reading of BCD. The word occurs besides only Catull. 23, 19 where it is used literally, 'a salt-cellar.' It is possible

that the word may be used here to denote the small amount of life we have, 'little measure,' 'brief span' or the like. Unless we suppose hiatus after *salillum*, the line is a syllable short. This may be rectified by reading *animai*, for which form see v. 359. *Quom extemplo*=ἐπεὶ τάχιστα, see v. 242. There are many suggested corrections of *salillum*, e.g. *sitellum*, *stalagmium*, *scintillula*, *uatillum* (=*batillum*, 'pan'). It is, I think, an objection to these proposals that they stand in apposition to *homunculi*, 'we poor mortals the urn of life, the pan of life' &c. (i.e. humanity is represented as the casket—or whatever it may be—that contains life), and their adoption involves the change of *qui* to *quam* to make an object for *emisimus*. But by the structure of the sentence *homunculi* stands in apposition to *mendicus* and *opulentissimus*, and the word that precedes *animae* should be the direct object of *emisimus*.

493. aequo mendicus...mortuos, 'the beggar and your millionaire are reckoned at the same reckoning, are valued at the same valuation, in the world below after death.' *Censu censere* is another instance of *figura etymologica* like *dono donare*, *gaudio gaudere* &c. *Mortuos* is *mortuŏs* nom. sing. masc. agreeing, like the verb *censetur*, with the nearest subject, viz. *opulentissimus*. *Ad Acheruntem*=*apud Acheruntem*. The first syllable of *Acheruntem* is scanned long. In words borrowed from Greek by early Latin writers the aspirate was usually lost. Thus Plautus puns upon *Charinus*, i.e. *Carinus*, and *careo* Pseud. 736, and upon *Thales*, i.e. *Tales*, and *talentum*, Capt. 274. But in some cases the vulgar Greek pronunciation of χ as *k-kh* operated so far as to lengthen by position the preceding vowel of borrowed words in popular use. Such instances are *Ācheruns* as if *Ac-cheruns*, *Āchilles*, *brāchium* and *trīcae* (τρίχες). See Lindsay, L. L. pp. 57, 58.

495. mirum quin tu illo tecum diuitias feras, 'strange that you don't take your wealth thither with you.' *Mirum quin* foll. by subj. is always ironical, 'strange that not,' 'I wonder you don't...*as if you could*.' So v. 967 *mirum quin ab auo eius aut proauo acciperem, qui sunt mortui*, 'strange that I did not receive the money' &c., Amph. 750 *mirum quin te aduersus dicat*='you expect him forsooth to contradict you,' Pers. 433 *mirum quin tibi ego crederem* &c. But *mirum* (*est*) *ni*, *mira* (*sunt*) *ni* with the indic. is never ironical, 'it is a wonder if...not,' always with an affirmative thought='I am pretty sure so and so *is*,' e.g. v. 861, Amph. 319, Capt. 824.

496. ubi mortuŏs sis, ita sis ut nomen cluet, 'when you are dead, then be what the word implies.' This is taking *sis* as equal to an *imperative*. It may also be taken as=ἂν εἶης *in apodosis*, 'when you

are dead, then you would be' &c. *Ita sis ut nomen cluet*, 'be in accordance with the true sense of the word.' Cf. v. 309, v. 620, King Lear I. 1. 270 'I am most loath to call your faults as they are *named*.'

497. hic...non esse, 'are not in question,' 'that it is not a question of.' *Neglegere*='slight,' i.e. 'undervalue.'

500. quae res bene uortat, and again v. 572, *uortat* is intransitive, 'turn out,' and the formula=*quod felix faustumque sit*, and the like. But v. 502 *di bene uortant*, 'may heaven bless the union,' the verb is trans.

habeon pactam? 'is it a bargain?' With *pactam* we may understand either *sororem*, when *pactam* means 'betrothed'—cf. v. 1183 *haec tibi pactast Callidi filia*—or *rem*, when *pactam* means 'agreed,' as Poen. 1156, A. *tuam mihi maiorem filiam despondeas*. H. *pactam rem habeto*. A. *spondesne igitur?* H. *spondeo*, which illustrates also the regular formula for concluding a bargain or betrothal. Cf. Aul. 256 and Curc. 674, infr. v. 1162.

501. pro di inmortales, condicionem quoius modi, 'good heavens! what a (splendid) match.' On *pro di inmortales* &c. see v. 160, *condicionem* is acc. of exclamation, *quoius* is a monosyllable by synizesis.

502. di bene uortant: spondeo. Cf. Aul. 256. M. *sponden ergo?* E. *spondeo*. M. *di bene uortant*. E. *ita di faxint*. Just as *uortere* is neut. v. 500 and trans. v. 502, so it is neut. v. 572 and trans. v. 573. Cf. Pers. 453 *si malus aut nequamst, male res uortunt quas agit*, Ter. Hec. 196 *di uortant bene quod agas*.

503. eheu, there is hiatus after the interjection. Cf. v. 3. *Spondeo*, with reference to v. 427. A betrothal was a *stipulatio*, and when a contract was made verbally, if it was to be binding, the necessary form was *spondesne? spondeo*. See on v. 500. Lesbonicus was ready to say *spondeo* when he went bail for his friend and lost his money, he could not say *spondeo* now, when he had everything to gain and nothing to lose.

504. nunc hic, quom opus est, non quit dicere, '*now* in the present case, when it is wanted, he cannot say it.' The object to *dicere* is *spondeo*, easily supplied from the preceding '*spondeo*' *dicebat: hic* adv. =*in hac re*, as Epid. 302 *est lucrum hic tibi amplum*, Merc. 307 *ludificas nunc tu me hic*, Ter. Andr. 637 *nil pudent hic, ubi opus est; illi* (=*illic*) *ubi nil opust, ibi uerentur*.

505. adfinitate uostra...dignum, 'worthy of an alliance with your family.' For the construction *habeo magnam gratiam quom*, 'I am very grateful that,' cf. *gaudeo quom* (Epid. 711), *ago gratias quom* (Capt. 922), *uolup est quom* (Rud. 1176).

507. haec res grauiter cecidit, 'my property here has [illegible] seriously diminished.' Lesbonicus points, as he speaks, to the [illegible] now sold to Callicles.

509. diuitiis (scanned *dĭtiis*) is Bergk's correction of *de stu[illegible] meis* A, *de stultitia mea* BCD, a reading which came from *stultitia* [illegible] lines above.

510. superfit = *superest*, 'alone is left remaining.' *Superfieri* [illegible] Plautine word, the opposite of *defieri*, as Epid. 346, Mil. 356, P[illegible] 456. *Rĕlĭcŭŏs* is always quadrisyllabic in Plautus, and so is the [illegible] *reliquiae*. It became trisyllabic by the middle of the first cent. A.D.

511. profecto dotem nil moror, 'I assure you I don't care abo[illegible] dowry.' See on v. 297. For *certumst* and *certa res* (*est*), 'I am d[illegible] mined,' see v. 270.

513. caue sis feceris, 'pray don't do it.' *Căuē* by the '*bre[illegible] breuians*' becomes *căuĕ*, *sis* = *si uis*, for *caue feceris* see Roby, L. G. 16[illegible] '*Caue* with the simple subj. is very common with the 2nd pers., [illegible] pecially in poetry,' e.g. Epid. 400, 437, 439.

514. etiam tu taces? '*will* you hold your tongue?' *Etiam* is used in an impatient question (equivalent to an angry command) with pres. indic. or fut. part. with *sum*, '*are* you going to...' See v. 790 *etiam tu taces?* Curc. 41 *etiam taces?* ibid. 189 *etiam dispertimini?* Most. 93[illegible] *etiamne aperis?* Rud. 469 *etiam acceptura's urnam hanc?* Roby, L. G. 1613.

516. conminiscor is followed by a pause. We are done for, says Stasimus, unless I can hit upon some plan. Then it strikes him that he can deter Philto from accepting the farm. So he turns to him with *Philto, te uolo*, 'I want you, Philto.' The word needed to complete the elliptic sentence *te uolo* is *conloqui*. So vv. 717, 963, 1059. The phrase is given in full Pseud. 245 *em conloqui qui volunt te*, 'see here are the people who want to talk to you,' followed Pseud. 251 by *te uolo*.

517. siquid uis, 'at your service,' i.e. *siquid uis, operam do tibi*. The same elliptic colloquialism occurs Asin. 639, but Capt. 978 more fully *si quid me uis, impera*, Amph. 391 *dic si quid uis*.

huc concede aliquantum, 'just step a little this way.' For the acc. *aliquantum* cf. Asin. 925 *abscede ergo paululum istuc*, Epid. 238 *abscessi paulum ab illis*, infr. v. 625, Roby, L. G. 1086.

licet (*affirmantis*), 'very well.' See v. 372.

518. arcano must be taken in the same way here and v. 556. Some editors regard the word as a predicative dat., but it is simpler and safer t[illegible]

e it as an adv. abl. 'secretly,' 'privately,' as Cic. Att. XVI. 3 *hunc librum) lege arcano conuiuis tuis.*

519. **crede**, 'entrust,' as v. 145.

520. **dico** does not govern *ne siris*, the *ne* clause is not dependent. *is=siueris* perf. subj. of *sino*, so *sirit, siritis, sirint.* 'Never allow at farm to become your property or your son's.'

522. **ei rei argumenta dicam.** *Ei* and *rei* are both monosyllables synizesis, so that *rei* is entirely elided. The whole phrase occurs ost. 92.

523. **olim...quom**=*illo tempore quom*, 'at the time when.' *Olim* is from the same stem as the old Latin *ollus* (*ille=olle*) and means properly 'at that time,' then came to mean 'at any former time,' 'once upon a time,' and finally 'at any time.' In its original meaning *olim* is used in Plautus as here with *quom*, e.g. Mil. 2 *olim quom sudumst*, Truc. 65 *olim quom caletur maxume.* The term. *-im* in *olim* has perhaps not yet been explained. It has been supposed to be an instrumental sing. in *olim, interim, altrim* (as Pseud. 357 *assiste altrim secus*), see Müller, Handbuch II². p. 344, Giles, Manual of Comp. Phil. 326 v.

524. **in quincto quoque sulco.** The spelling of A, *quincto*, is retained. Merc. 66 B has *quicto* for *quincto.* The *c* in this word remained long after the time of Plautus. And so in the proper name, 'Quinctus is the spelling of the Republic, Quintus of the Empire.' See Lindsay, L. L. p. 70.

525. **apage.** See on v. 258. It is best to change the MSS. *nostro* to *uostro*, and give the whole line to Philto. *Tum* at the beginning of the next verse is understood most naturally as a resumption of his story by Stasimus. **Acheruntis ostium**, because any unhealthy or pestilential spot was thought to be an entrance to the lower world. On the scansion of *Acheruns* see v. 494.

526. **tum uinum, prius quam coctumst, pendet putidum**, 'then again the grapes hang rotten (or 'withered') before they have ripened.' *Vinum* by metonymy for *uua*, as was noted by Porphyrio on Hor. C. I. 20. 10 '*pro uino uuam posuit* (*Horatius*): μετωνυμία, τρόπος. *Huic contrarium Plautus in Trinummo fecit, uinum pro uua dicens.*'

527. This line and a half is an aside by Lesbonicus, who is fatuous enough to think that 'Stasimus is strongly advising the fellow' to accept the proffered dowry.

528. **at** stands emphatically at the beginning of the apodosis, 'although he is a rascal, *still* &c.' So Capt. 684.

529. **postid** stands regularly at the beginning of a line, just as *postea*

atmosphere where even the hardiest race of slaves, the Syrians, pined away; such unfeeling mockeries reflected the scorn of the victors, and re-echoed the cry of distress from the down-trodden nations.'

546. multo Syrorum iam antidit patientia, i.e. *iam multo antidit patientia Syrorum genus. Antidit* is the archaic form of *anteit. Antid* is like *postid* v. 529, and from it are formed *antidhac*, which Plautus uses when he wants a trisyllable, as *antehac* is a dissyllable, and *antidea* (Liv. XXII. 10. 6). *Antidit* is used eight times by Plautus, *anteit* only once, Amph. 649, but Terence always has *anteit.*

547. sed istest ager profecto, ut te audiui loqui, 'but assuredly that is the land, according to your shewing &c.' *Sed* breaking off, and changing the subject, as v. 16. *Vt te audiui loqui*='as I understand your words,' i.e. if I understand you rightly—*ut* in this way generally with *audio* and *uideo*, Capt. 569, Most. 993, Pseud. 99.

548. publice=δημοσίᾳ, 'by the state,' 'at the public expense.'

549. fortunatorum insulas, i.e. μακάρων νῆσοι where, after death, ὄλβιοι ἥρωες lived a life of the gods. See Hesiod, Works 170 ff., Pind. Ol. II. 128 &c.

551. contra istoc &c., 'so on the other hand it seems right that evil-doers should be packed off thither, if indeed it is as you describe it.' *Istoc* adv. =*in istunc agrum*, whence also *qui* (*ager*) in the next line. *Istoc* for later *istuc*, as *hoc* for *huc*, *illo*, *isto* &c. 'It is unnatural to regard *-uc* as anything but a later phonetic development of the earlier *-oc*.' Lindsay, L. L. p. 569.

552. qui quidem istius sit modi is a sly hint on Philto's part that he is not swallowing all Stasimus says. *qui quidem* here=*si*, as Men. 204, where to the remark 'that is the proper spirit of lovers,' Peniculus retorts *qui quidem ad mendicitatem se properent detrudere*, 'yes, *if* they are in haste &c.' But *qui quidem* is causal Bacch. 1132, *merito hoc nobis fit, qui quidem huc uenerimus.*

553. hospitiumst calamitatis, 'the abode of disaster.' Cf. *damni conciliabulum* v. 314, and the use of *hospitium* v. 673.

554. quamuis malam rem quaeras, 'look for any evil you like, you would find it there.' *Quaeras*=*si quaeras. Quamuis* is not used in the ordinary Plautine manner as an adv. See on v. 380. Here *quamuis* =*quam lubet*, 'any you please.' But Brix takes it=*rem quamuis mala sit quaeras*, 'look for a thing no matter how bad it is.' It is, I think, against this rendering that *mala res*=*malum* and practically one word (see v. 1045), and that its meaning='a thrashing' forms the point of the next line.

555. at tu hercle et illi et alibi, sc. *malam rem* (=*malum*) *quaeras*, i.e. *you* won't have to go *there* to get the thrashing you deserve. *Illi* as v. 530.

caue sis dixeris. See on *caue sis feceris* v. 513.

556. arcano, as v. 518.

557. illum sc. *agrum*, 'Lesbonicus is anxious to get the ownership of the land transferred from himself,' i.e. to get it conveyed to someone else. Scan *hĭc quidem*, which is pronounced and sometimes written *hĭquidem*. See Lindsay, L. L. p. 433.

558. quoi os sublinat, 'if only he could find someone to hoodwink.' *Os sublinere*, 'to gull,' a common expression in Plautus (Capt. 783, Epid. 429, Mil. 110, Pseud. 719), apparently 'to smear the face of a person who is asleep,' hence 'to bamboozle,' 'to befool.'

The oldest form of the dat. of the relative is *quoiei* in an epitaph of 130 B.C. (C. I. L. 1. 34), but the regular form in inscriptions of the Republic is *quoi*. Some editors introduce *quoii* here and v. 358, cf. Rud. 1193, but the dissyllabic dat. does not occur in Plautus. See Lindsay, L. L. p. 445, Müller, Handbuch II^2. p. 349, Giles, Manual 326. ii.

559. mĕus quĭdem hĕrcle, as v. 58.

560. This line and the next are spoken aside and not meant for the ears of Philto.

561. nam qui uiuamus nil est, si illum amiserit, 'we have no means of living, if Lesbonicus parts with the farm.' *Illum*=*agrum*, for *nil est qui uiuamus*, see v. 14.

562. sodes. See v. 244.

563. quid censes? sc. *eum locutum esse*. Philto is true to his promise not to reveal what Stasimus has said. Accordingly he turns aside Lesbonicus' question. 'What do you suppose (he said)?' He talked on what was naturally uppermost in his mind, viz. how he could get his freedom.

565. nequiquam uolo, as v. 440.

566. licitumst, si uelles: nunc, quom nil est, non licet, 'you once could have been, if you had chosen: now that you have got nothing, you can't.' *quom nil est*=*in re perdita* v. 609. For the use of the imperf. subj. see note on v. 133. From the next words it is clear that Stasimus grumblingly mutters this to himself.

567. quid tĕcum? sc. *loquere*, 'what are you muttering to yourself?' Cf. Most. 512 *quid tute tecum loquere?* ibid. 551 *quid tute tecum?*

de istoc quod dixti modo, '(I was muttering to myself) about

what you said just now,' viz. v. 565. On the form *dixti* see v. 188.

569. **potest**, impersonal, 'on the question of the dowry it is impossible to make any arrangement with *me*.' Philto dismisses the consideration of the dowry and leaves the question to be settled between Lesbonicus and Lysiteles.

571. **posco**, as v. 384.

572. **quae res bene uortat**)(*di bene uortant* v. 573. See on v. 500.

quid nunc? See v. 468.

etiam consulis? 'are you *still* debating?' 'have you not made up your mind *yet?*' This is a real question (a different use of *etiam* from that in v. 514) and *etiam*='still,' as Amph. 381 *etiam muttis?* Most. 522 *etiamne astas?* &c.

573. **quid istic**, 'what there,' *istic* is the adv. and *dicendum est* or the like must be supplied to fill up the ellipse. A concessive formula in Comedy by which the speaker gives up the discussion in impatience or despair. Donatus (on Ter. Eun. 388) '*aduerbium est aegre concedentis et ueluti uicti.*' Translate 'as you please,' 'have your way then,' &c. Cf. Epid. 141 *quid istic? uerba facimus*='why continue the discussion? we are simply wasting time,' Merc. 1004 *quid istic? non rescisces, ne time*, Poen. 1225 *quid istic? quod faciundumst cur non agimus?* Ter. Andr. 572, Haut. 1053 &c.

574. **numquam edepol quoiquam tam expectatus filius** &c., 'never upon my word did any man so welcome the birth of a son &c.' *Expectatus*, 'long wished for' and so 'welcome.' The same fulness of expression, *tam expectatus filius natus, quam illuc est* '*spondeo*' *natum mihi*, Amph. 601 *neque lac lactis magis est simile, quam ille* '*ego*' *simil est mei*, Bacc. 767 *tam frictum ego illum reddam, quam frictum est cicer.*

Following Leo, I have assigned the lines to Stasimus, not to Philto. Stasimus, who is most anxious for the match, is the person who may be expected to exhibit the most extravagant joy, and Philto, who is in conversation with Lesbonicus, should say *istuc*, not *illuc*. Pius notes '*in quibusdam codicibus hic loquitur Stasimus.*'

576. **fortunabunt.** Nonius p. 109, quoting the sentence, explains *fortunare as* '*prosperare et omnibus bonis augere.*'

577. *h*[illegible]**c ad Callicl**[illegible] go together. The girl was in Callicles' house.

578. *d*[illegible]**ic hoc negoti, quo modo actumst**, literally 'tell her this business, *h*[illegible]*ow* it has been arranged,' i.e. *hoc negoti* is taken out of the

relative sentence by *antiptosis*, and the relative sentence is not strictly dependent (*actum est*, not *actum sit*). See note on v. 373 and cf. Capt. 206 *scimus nos nostrum officium quod est.* In Plautus the paratactic indic. is the ordinary use after familiar colloquial phrases such as *uide, uiden? audin?* followed by *ut, quo modo* &c., e.g. Aul. 46 *illuc sis uide, ut incedit*, Merc. 169 *hoc sis uide, ut palpatur*, Men. 920 *audin tu ut deliramenta loquitur?* Pseud. 152 *hoc sis uide, ut alias res agunt.*

579. gratulator, imperative. The termination is *-tōd* with the final *d* changed to *r*. See Lindsay, L. L. p. 517.

scilicet, 'without fail.' *Sci-licet* corresponds in sense to *scire licet*, which Lucretius uses in full, at the same time employing *scilicet* as its equivalent, e.g. II. 469 *scilicet esse globosa.* The history of *ilicet* and *uidelicet* is the same, and hence their use with acc. and infin., e.g. Curc. 263 *item alios deos facturos scilicet*, 'you may be sure the other gods will do the same,' Capt. 469 *ilicet parasiticae arti maxumam malam crucem*, 'the profession of the diner-out may go and hang itself,' Asin. 599 *esse negotiosum interdius uidelicet Solonem*, 'you can see that by day he is a busy Solon.' See Munro on Lucr. I. 210. The words are formed directly from the verbal noun-stems, just as tenses are formed. *Sci-licet, i-licet, uide-licet* are precisely analogous to *sci-bo, i-bo, uide-bo* &c. Another less probable view derives the words from the imperative, *sci, licet* = 'know, you may.'

580. coram, 'that the day may be fixed for the wedding in person,' i.e. by a personal interview between you and Lysiteles.

581. eadem, 'at the same time,' always in Plautus with the fut. or fut. perf. The phrase is given in full, *eadem opera*, 'with the same trouble,' Asin. 640, Bacch. 60, Capt. 450, Most. 1039. Similar is *una opera*, 'just as well, 'you might as well,' Asin. 99, Pseud. 319. But *una opera* is also used in the same sense as *eadem*. Roby, L. G. 1237.

582. tu istuc cura quod iussi : ego iam hic ero, 'mind you see to what I told you : I'll be back directly.' This is addressed to Stasimus by Lesbonicus, and refers to his previous orders, vv. 577—579. The line is defective : it may be filled up by *curato bene* in place of *cura*, but emendation is not necessary, for, as Leo says, the line has been added to enable the rest of the scene to be omitted.

ego iam hic ero, 'I'll be back here directly,' is regularly used by a person just quitting the stage.

583. quin tu i modo—i modo—abi modo. With Stasimus' haste to get Lesbonicus to go, cf. Merc. 954, 955, where Charinus presses Eutychus with *i modo...i modo...quin tu ergo i modo.*

584. quid opus sit facto, 'tell him to consider what must be done about the dowry.' This is the regular construction, viz. the part. in the abl. with *quid* or other neut. pron. (*id, quod*, &c.). The part. is instrumental abl. after *opus* (or *usus*), and *quid* is either acc. or, perhaps more probably, nom., in apposition to *opus facto*, which is equivalent to an adj. The person concerned, if expressed, is in the dat. Cf. v. 807 Amph. 505 *citius quod non facto est usus fit, quam quod facto est opus* ibid. 628 *nam mi istuc primum exquisito est opus*, Cist. 129 *quoc tacito usus est*, Merc. 565 *quod opust facto facito ut cogites*, Cic. Fam VIII. 8. 5 *si quid de ea re ad populum ad plebemue lato opus esset.*

585. certumst, vv. 270 and 511.

dare, 'to give her,' i.q. *dare nuptum*. *Dare* takes the place of a iambus, i.e. *-re* is what is known as *syllaba anceps*, which is allowed under the same conditions as hiatus, viz. where there is a decided pause or a change of speaker.

586. neque enim illi damno umquam esse patiar. The sentence is interrupted by Stasimus' *abi modo*. *Meam negligentiam* is acc. before *esse*, and the order is *neque enim umquam patiar meam negligentiam illi damno esse*. *Damno* is predicative dat., as it is Asin. 571, Bacch. 1103, Cist. 50—other examples Roby, L. G. II. p. xlv. To preserve the arrangement translate 'I will assuredly never allow my sister to suffer...from my carelessness.' *Enim* is an asseverative particle, see note on v. 61.

587. neque enim. Here again the sequence of the sentence is broken by Stasimus with his impatient *I modo*. *Neque enim...opsit* is one sentence twice thus interrupted. 'Nor assuredly...does it seem fair that my misdeeds should *not*...damage myself rather than anyone else.' The end of the line is defective in the MSS., which have *O pater*, a copyist's mistake from two lines lower down. *Neque enim...i modo* is Ussing's conjecture, which I prefer to Ritschl's L. *nullo modo* adopted by most editors. With these interrupted sentences cf. Shaks. Temp., II. i. 143 ff.

590. enumquam, 'shall I ever?' *Enumquam* is best written as a single word. *ĕn* (Gk. ἦν) is used in Comedy only in rhetorical questions. Cf. Men. 143 *dic mi, enumquam tu uidisti tabulam pictam?* &c., ibid. 925 *dic mihi: enumquam intestina tibi crepant, quod sentias?* Rud. 987 and 1117. Exit Lesbonicus, still pursued by Stasimus' *i modo*.

591. tandem impetraui abiret, 'at last I've got him to go.' Not *impetraui ut abiret*. Cf. v. 681 *dem suades*, Asin. 644 *istud facias ipse, quod faciamus nobis suades*, Amph. 257 *uelatis manibus orant ignoscamus peccatum suom*, Rud. 681 *quae uis uim mi afferam ipsa adigit*. On the use of *tandem* in Plautus see Langen, Beiträge p. 88 ff.

di, nostram fidem, 'great heavens!' Like *pro di inmortales*, v. 501, never a real appeal to the gods for help, but, as Donatus says (Ter. Andr. 716), '*admirantis aduerbium cum exclamatione.*' See on v. 160.

592. edepol re gesta pessume gestam probe, i.e. *rem gestam probe*, 'really a fine success after a horrible mess,' i.e. though Lesbonicus has made ducks and drakes of the property, here is a good match for his sister—if only we can keep the land. On the acc. of exclamation after *edepol* see v. 128.

594. quid ea re fuat, 'though even now it is very doubtful what is to become of it.' For the construction see v. 157, and on *fuat* v. 267.

595. sed [id] si alienatur, 'but if the land is conveyed' (to Lysiteles—see v. 557). Editors bracket *id* or change to *is* in agreement with *ager*, v. 593. But, though not needed, *id* may stand after *ea re*, cf. Aul. 770 *ego te de alia re resciuisse censui, quod ad me attinet.*

actumst de collo meo, 'it's all up with my neck,' meaning properly 'with my head,' 'my life,' but also, as appears from the next line, referring to the burdens he must carry if he goes with Lesbonicus to serve as a soldier. Lesbonicus, if he parts with the land, will be penniless. He must turn soldier.

596. peregre, 'to foreign parts'=*in Asiam aut in Ciliciam*, v. 599. See v. 149.

598. ibit istac aliquo, 'he will go off somewhere in that direction (by that road) to utter perdition, to serve as a soldier, either to Asia or Cilicia.' If *istac* is sound, it is used δεικτικῶς, pointing to the entrance on the left of the spectators which leads to the harbour.

599. latrocinatum, supine after *ibit*. *Latro*=μισθοφόρος, 'a mercenary,' *latrocinari*=μισθοφορεῖν. Cf. λάτρον, λατρεύειν. So Mil. 74 *rex Seleucus me opere orauit maxumo, ut sibi latrones cogerem et conscriberem*, ibid. 949 *ut latrones quos conduxi hinc ad Seleucum duceret*, Poen. 663 *hic latro in Sparta fuit*, &c. The wars are the wars which ensued on the death of Alexander the Great, and raged especially in the dominions of the Seleucidae. In the New Attic Comedy the desperate lover and the broken man are continually 'off to the wars' in Asia Minor.

600. quo mihi imperatumst, sc. *ut irem*, v. 577.

601. exturbauit nostris aedibus. So v. 805 *cunctos exturba aedibus*, Aul. 70 *extrudit aedibus*, Merc. 357 *domo extrusit.*

Exit Stasimus. The pause between the Acts is filled up with the music of the *tibicen*. Cf. Pseud. 573—the end of Act I.—*tibicen uos interibi hic delectauerit.*

ACT III. (602—819). The narrative is now complete. Act I. has explained the position of Callicles. Act II. has unfolded the marriage-proposal. Now in Act III. these two strands are woven together, and we see how the marriage-project affects Callicles' position. Here the complications begin. The *expositio* is followed by the *inuolutio*.

The metres of the Act are: Scenes 1 and 2 (602—728), Septenarian Trochaics, Scene 3 (729—819), Iambic Trimeters.

SCENE 1 (602—626). Stasimus has told Callicles that his ward is betrothed to Lysiteles. They come out of the house discussing the engagement.

Scenes are often made to begin, as this does, in the middle of a conversation. Cf. Asin. 851, Men. 889, Poen. 961, Ter. Andr. 301, Eun. 391, Haut. 242.

602. dixti. See on this form v. 188.

nostrum erilem filium = *nostri eri filium*, 'our young master,' common in the mouth of slaves. So Rud. Arg. 2 *erilis filiae crepundia*, Truc. 297 *erilis noster filius*, Rud. 198 *erile scelus me sollicitat*, followed *κατὰ σύνεσιν*, as if *eri* had preceded, by *eius me impietas male habet*.

603. despondisse, Donatus makes the distinction '*spondet puellae pater, despondet adulescentis*.' But Lesbonicus is here acting for the girl's absent father. However, the distinction must not be pressed. See Ter. Haut. 779.

em, hoc modo, 'there! that's what I mean.' *hoc modo* answering the question *quo modo*, as Amph. 1023, A. *quo modo?* M. *eo modo*, &c.

605. in tantas diuitias dabit? Cf. Asin. 574 *ad languorem tua duritia dederis octo ualidos lictores*, Pseud. 928 *in timorem dabo militarem aduenam*, Capt. 962 *in ruborem te totum dabo*.

606. non credibile dicis, 'what you say is past belief.' The MSS. reading *dices* is retained by some editors and defended as meaning *hoc si dices, non erit credibile*.

nullus creduas. *Nullus* as a stronger negative is comic and colloquial. Thus *nullus sum* (Asin. 922) is more emphatic than *perii*. So Asin. 408 *is nullus uenit*, 'he never came,' Bacch. 90 *nullus tu adfueris*, Rud. 143 *is qui uocauit, nullus uenit*, Ter. Eun. 216 *nullus moneas*, Hec. 79 *nullus dixeris*. The idiom is found also in Cicero's Letters (Att. XI. 24. 4 *Philotimus nullus uenit*) and in Apuleius, an imitator of Plautus. *creduas* is an archaic *a* subjunctive (optative) form, for which *see on vv. 6* and 436. Hence it is used at the end of the line. So

747 *creduam*, Bacch. 476 *creduas*, Asin. 854 *adcreduas*, Bacch. *creduat*.

607. quid? me nili pendere, C. 'What will you believe?' ST. that I don't care (whether you believe or not).'

608. quam dudum istuc aut ubi actumst? 'How long ago or where was the arrangement you speak of made?' *Quam dudum* as Amph. 692 *quam dudum istuc factum est?* Asin. 449 *quam dudum tu aduenisti?* always implying that it is a *short* time only.

ilico, hic ante ostium, 'this minute, here in front of the door.' *ilico* answers *quam dudum*, *hic ante ostium* answers *ubi*. *Ilico* (*in-*sloco*) is more common in Plautus in the temporal than in the local sense. The local sense is found only with verbs of rest, as v. 627 *sta ilico*, 'stand on the spot'='stay where you are,' v. 1059 *asta ilico*, Merc. 912 *istic sta ilico*, Most. 1064 *ilico intra limen isti astate*. For the temporal meaning, 'on the spot,' hence 'immediately,' 'at once,' see Merc. 362 *nec sacrum nec tam profanum quicquam est, quin ibi ilico adsit*, Rud. 266 *ilico hinc simus, hasud longule ex hoc loco; uerum longe hinc abest unde aduectae huc sumus*, i.e. 'immediately, at the moment, we are coming from here, but the place from which we started, &c.' See Langen, Beiträge p. 155 ff.

609. tam modo, 'so ago,' a provincialism for *modo*, i.e. *modo*, 'only a little while ago,' is emphasized by adding *tam*. The Praenestines are jeered at as being *gloriosi* (Bacch. 11). Truc. 691 *ut Praenestinis conia est ciconia* quotes another peculiarity of their dialect. Festus also quotes p. 162 *nefrones=nefrendes*, and p. 356 *tongere=nosse*.

610. frugalior, 'has Lesbonicus become so much better a manager, when he has squandered his fortune, than when it was intact?' *Frugalior* is the regular comparative of the indeclinable *frugi*. *Frugalis* is not used, though the adv. *frugaliter* is in common use.

611. atque equidem. On *equidem* as a strengthened form of *quidem*, its use with other persons than the first (here e.g. the third), and its regular employment in *atque equidem*, *quando equidem* &c., see on v. 353. In v. 941 *atque e medio quidem* the words are separated by *e medio*, so that there is no exception to the rule.

oratum filio, 'to beg for his son,' i.e. to act as *orator* for Lysiteles, as Ter. Andr. 528 *orabo gnato uxorem*.

612. flagitium, 'a scandal.'

613. postremo, 'finally,' the consideration which makes further discussion unnecessary, as v. 662, and so='in short.' Callicles says 'I see that the question concerns *me*, touches *my* honour,' and therefore no more need be said, his course is clear.

614. castigatorem, i.e. Megaronides. See v. 187. Exit Callicles to ask Megaronides' advice what he shall do under the new circumstances of the case. Stasimus is left alone and soliloquises until Lysiteles and Lesbonicus come up.

615. propemodum...subolet mihi. 'I see pretty nearly why Callicles there is in a hurry, and I have an inkling of the truth.' *Propemodum* is the only form used in the old Drama, *propemodo* and *postmodo* are not early forms. See Lindsay, L. L. p. 559. *Subolet mihi*, as v. 698 and Pseud. 421, only in Comedy and always impersonal.

616. ut agro euortat Lesbonicum, i.e. *festinat ut agro euortat Lesbonicum*. *Euortere* is one of the many Plautine synonyms for 'swindle.' Others are *circumducere, circumuortere, emungere, interuortere, tangere, tondere*. For the abl. cf. v. 601.

617. quom, 'since,' causal, but followed by the indic., as it is in Plautus in all meanings. According to Draeger, in Plautus the indic. follows *quom* in 229 passages, the subj. in 9. And these exceptions are mostly due to assimilation, and apparent rather than real. The rule in Plautus is to use the indic. after *quom* whether temporal, explanatory, adversative, causal or concessive. See Müller, Handbuch II². p. 510 ff. But in the classical period *quom* causal, adversative, or concessive is used exclusively with the subj. Hence the correction *quam* ('O my master, how your property is being torn to shreds here in your absence'), however neat, is unnecessary, although the latest and best editor of Plautus, Leo, adopts it.

620. nimium difficilest, 'it is very hard for a friend, in the true sense of the word, to be found.' On *ita ut nomen cluet* see v. 309.

621. quoi quom credideris = *talem ut quom ei credideris.*

omni, 'any,' as v. 338.

622. eccillum, 'but there I see our (prospective) son-in-law coming with his (intended) brother-in-law.' *generum* = Lysiteles who was to marry the daughter of Stasimus' master, *adfini* (see on v. 331) is Lesbonicus. On *ecce* see v. 386. *Ecce* with *eum, eam, illum, illam, istum, istam* makes *eccum, eccam, eccillum* &c. (1) If there is a main verb in the sentence as here, the word is interjected without affecting the syntax. (2) If there is no verb, *eccum* &c. are followed by the acc. (of exclamation). Thus (1) Bacch. 611 *Mnesilochus eccum maestus progreditur foras*, (2) Most. 560 *sed Philolachetis seruom eccum Tranium*. (3) In a few cases these constructions are mixed, and *eccum* puts what should be the subject into the acc., as Mil. 1290 *sed eccum Palaestrionem, stat cum milite*. *Eccum* is the original of the Italian ecco, and in Plautus at times

comes very near *ecce* in meaning, as Mil. 25, P. *ubi tu es?* A. *eccum. Eccum* applies to persons standing by the speaker's side, *eccillum, ecistum,* to persons at some little distance off.

623. nescioquid, 'there is some point or other on which they do not quite agree.' *Nescio quid* to be taken together as one word '*je ne sais quoi.*' *Nescioquis* scans as a choriambus, *nescio* as a principal verb is a cretic, e.g. vv. 849, 960.

celeri gradu, a breach of Athenian propriety. Citizens walked at a staid pace, only slaves should run. Cf. Poen. 522 *liberos homines per urbem modico magis par est gradu ire, seruile esse duco festinantem currere.*

624. ille reprehendit hunc priorem pallio, 'Lysiteles seizes Lesbonicus, who is in front of him, by the cloak from behind.' So Epid. 1 *quis properantem me reprehendit pallio?* Mil. 59 *uel illae quae here pallio me reprehenderunt.*

625. haud ineuscheme, 'not unbecomingly,' 'quite *comme il faut,*' standing facing one another as opponents in a picturesque attitude. *Ineuscheme* is the Gk. εὐσχήμως with a Latin negative prefixed and a Latin termination. Cf. Mil. 213 *euge, euscheme hercle astitit et dulice et comoedice,* i.e. εὖ γε, εὐσχήμως, δουλικῶς, κωμῳδικῶς.

huc aliquantum apscessero, 'I will at once withdraw a little this way.' *Aliquantum* as v. 517. The fut. perfect denotes instantaneous action—so vv. 710, 1007—but there is at times so little difference between fut. and fut. perf. that they are co-ordinated, as Capt. 315 *bene merenti bene profuerit, male merenti par erit.* 'The use of the fut. perf. in the Republican Dramatists in sentences like *mox iuero,* where it hardly differs from the fut., suggests that in its original use the tense was more of a fut. than of a fut. perf.' Lindsay, L. L. p. 510.

626. est lubido...audire, 'I have a fancy to hear'—*est lubido= lubet,* hence the infin. Cf. v. 865, Epid. 97 *qui lubidost male loqui?* ibid. 240 *id lubidost scire.*

Stasimus retires into the *angiportum* between the houses and listens to the conversation, unobserved until he shews himself v. 705.

SCENE 2 (627—728). Lysiteles urges Lesbonicus to give him his sister without dowry. Lesbonicus refuses on the ground that to do so would be a disgrace to himself. Stasimus listens unseen to the argument until v. 705, when he declares the victory in argument to lie with Lysiteles. But neither young man will give way, and Stasimus is left lamenting.

The scene is more serious than one would expect in a comedy. Its object is to shew that the question of the dowry has raised a very real difficulty, which Callicles will have to meet somehow.

The metre of the last scene (sept. troch.) is continued.

627. sta ilico, 'stop where you are.' *Ilico* here is local with a verb of rest. See on v. 608. For the sigmatic aorist optative form *occultassis*, =perf. subj., see on vv. 60 and 384.

628. potin ut me ire...sinas? 'can't you let me go?' *Potin= nonne potis (est)=potest* impers. See v. 352.

in rem tuam...gloriae aut famae. Are the latter words gen. or dat.? Are they dependent on *in rem tuam* or on *uideatur esse*? On the whole, I think they are genitives dependent on *in rem tuam*, 'if I thought it were to your interest in fame or even reputation.' But some excellent authorities (Leo; Roby, L. G. p. xxxix. rather hesitatingly, and Ussing) take them as predicative datives dependent on *esse uideatur*, 'if I thought it were to your interest, thought it glorious or even creditable &c.' For this cf. Poen. 145 *si tibi lubido est aut uoluptati, sino*, where however *tibi* is expressed, and the construction has nothing analogous to *in rem tuam*: for the former view cf. Pers. 342 *utrum hercle magis in uentris rem uidebitur. In rem tuam*, see v. 238.

The whole sentence *si uideatur...sinam*, 'if I thought it...I would let you (but I don't and so I won't),' is a Plautine pres. subj. of the unfulfilled condition, as Asin. 188 *si ecastor nunc habeas quod des, alia uerba praehibeas*, ibid. 393 *si sit domi, dicam tibi*, ibid. 427 *tamquam si claudus sim, cum fustist ambulandum.*

630. quid id est? 'what is that?' i.e. 'what does your statement mean? I do not understand you.' *Quid id est?* as also v. 325, is a request for further enlightenment on a point already introduced, *quid est?* is used when the speaker does not know anything about it.

631. meumst. See v. 445.

632. ut sic odio esses mihi, 'to be such a bore,' 'so troublesome to me,'—*odio* predicative dat., a standing expression in this sense.

633. bene quom simulas facere mihi te=*quom simulas te bene facere mihi*, but *bene* by being placed first gets emphasis and balances *male facis, male consulis.*

634. egone? tune, 'what, *I*?' 'yes, you.' *Nĕ interrogatiua* answered by *nē confirmatiua*, the only case in which *nē* comes after the pronoun. Cf. Capt. 857, Epid. 575, Mil. 439, Most. 955.

635. tu [mihi] es melior quam egomet mihi? 'are you kinder to *me than I am to* myself?'='do you see my interests better than I can

elf?' The line as it stands is too long, and to bracket the first *mihi* as the simplest remedy, as the second *mihi* is common to both mem- of the sentence. The whole may perhaps better be understood astically, without a note of interrogation, 'of course *you* understand business better than I do myself.'

637. **an id est sapere, ut qui beneficium a beneuolente repudies?** you call it 'sense,' to spurn a kindness from a friend?' *Beneficium neuolente repudiare = beneficium a beneuolente accipere nolle.* *Qui* is old abl. of the indef., enclitically attached to *ut* as it is to *hercle* 64, q.v.

638. **quod quoi facias non placet** = *quod non placet ei quoi facias.*

639. **officio migrat,** 'desert its duty.' On the abl. see v. 265.

640. **quin rumori seruiam,** 'from caring what people say,' i.e. n acting in such a way as not to get myself talked about.

641. **quid ais?** 'look here.' *Quid ais?* is used in its idiomatic se—see on v. 193—as a question to call a person's attention to ther question which follows. Only the real question *itan* &c. is for moment postponed by the parenthetical sentence *nam... promeres* ich explains Lysiteles' position.

promeres, 'deserve.' Nonius, p. 475 '*promeres pro promereris*,' quoting s passage. The word is used *in malam partem* as here, Amph. 570 *d mali sum promeritus?*, but *in bonam partem* Asin. 128 and else- ere. Lysiteles is now thoroughly angry. Heretofore Lesbonicus been only too indifferent what people did say: now all of a sudden is so scrupulous to avoid offence, that he will reject a kindness from a se friend, lest 'people should talk.'

642. **itan tandem...perderes?,** 'do you really mean to maintain t your ancestors bequeathed to you the reputation you enjoy (your d name), simply that you might scandalously squander what had n earned by their thrift?' *Itane, itane uero,* &c. in a surprised and ignant question—*ut* as often, 'to indicate the sorry end of so much,' . Lucr. 1. 100 *exitus ut classi felix faustusque daretur*, 'all forsooth to ble the fleet to sail.' Did Lesbonicus' forefathers 'toil and spin' t he might squander 'an unearned increment'? The passage, though nay probably enough have come from Philemon, is entirely Roman eeling. A distinguished father paved his son's path to office, the son st keep the road open for his descendants.

644. **atque honori posterorum tuorum ut uindex fieres,** 'and to ble you to assert your children's claim to office, your father and your ndfather have made the road to attain office easy and smooth for

you.' There is some doubt about the connexion of this line. The old way was to connect with what precedes and understand *uindex* to mean 'executioner,' 'hangman,' a forced and unnatural meaning. Various emendations of *uindex* have been suggested, *index*, *obiex*, *inlex*. But if the mark of interrogation is put after *perderes*, and this line linked on to what follows, *uindex* can have its natural meaning. The sense then is: 'Your predecessors smoothed things for *you*, but their object was that you might do the same for those who come after you. *You* have broken the sequence and vastly increased your successors' difficulties.' The object is to point the contrast between what his forefathers have done for Lesbonicus and what he is doing for his successors. Lesbonicus is damaging not only himself, but also the generations still unborn.

646. tu fecisti ut difficilis foret, '*you* have made it difficult (for your descendants).' *Tu* stands in emphatic antithesis with the previous line, '*they* made it easy for *you*, *you*, &c.'

The lines are an instance of the co-ordination of contrasted clauses, 'though your father &c., *you*.' See on v. 292.

647. tuis ἀπὸ κοινοῦ with *culpa* and *desidia*.

648. praeoptauisti = *maluisti*, and is followed by *ut* with the subj. It is usually joined with the infin.

649. hoc facto, 'do you believe that you can now by your new line of conduct screen your shortcomings?' *Hoc facto* is the conduct based upon his determination as announced v. 640.

650. sis, see v. 244.

651. in foro operam amicis da, ne in lecto amicae, 'devote yourself to your friends on the Bourse, not (i.e. don't devote yourself) to your 'friend' in her boudoir.' *Amicis* and *amicae* are pointedly contrasted, as Asin. 573 *ubi amicae quam amico tuo fueris magis fidelis*. For *operam dare* see Langen, Beiträge, p. 104 ff.

652. ob eam rem enixe expeto, 'I am eagerly desirous...with the express purpose that....' *ob eam rem* is explained by *ut*. For *enixe* some read *denixe*, from Placidus, p. 452, *denixe*, *enixe*.

653. ut tibi sit qui te corrigere possis, 'that you may have the means of setting yourself straight,' 'reforming yourself,' as v. 118. For *qui*, 'whereby,' see v. 14.

655. dixti, see v. 188.

uel exsignauero, 'if you like I will copy it all out.' *Exsignauero*, as Liv. 1. 20. 5 *pontifici omnia exscripta exsignataque attribuit*. *Vel*, *properly the* athematic imper. of *uolo*, like *fer*, *es*, &c.—see Lindsay,

L. L. p. 517—is in Plautus intensive rather than disjunctive. See Langen, Beiträge, p. 69 ff. It allows a choice—then a choice between alternatives, and so becomes disjunctive. Other imperatives that have become particles are *age*, *puta*, and *em* if it is from *eme*.

656. ut rem patriam et gloriam maiorum foedarim meum, 'how I have squandered my patrimony and sullied the fair fame of my forefathers.' *Foedarim* is strictly applicable only to *gloriam*, with *rem patriam* it is used by a zeugma. For the short gen. pl. *meum* see on v. 241.

657. scibam ut esse me deceret, facere non quibam miser, 'I knew how I ought to behave, alas! I could not put my knowledge into practice.' This is really a co-ordination of contrasted clauses = '*though* I knew &c.' The adverb *ut* = adj. *qualem*, as regularly in this idiom, see v. 46. *Scibam...quibam* are fourth conjugation imperfects in *-ibam*, which are very common in the Dramatists. Lucretius v. 934 writes *nec scibat ferro molirier arua*, and the Augustan poets use the forms where the ordinary form would not come into the line, as Vergil Aen. VI. 468 *lenibat*. *Ibam*, *peribam*, *quibam*, *nequibam* continued to be the classical forms. Cf. fourth conj. futures in *-bo*, as *scibo*, which however in the classical period survive only in isolated cases, such as *lenibo*, Prop. III. 21. 32.

658. ita, 'so completely,' 'so true is it that,' see v. 544. Notice the alliteration with *u*, perhaps 'bound by the bonds of Beauty.' Cf. Bacch. 180 *ita me uadatum amore uinctumque adtines*.

aptus, the reading of A, should be kept, explained by Nonius, p. 234, *aptum connexum et colligatum significat*, 'tied to idleness I fell into loss.' *Fraudem = damnum*.

659. et tibi nunc, proinde ut merere, summas habeo gratias. The plur. *gratias* with *habeo* is not in accordance with the regular idiom, which is *grates* plur., but *gratiam* sing. See Langen, Beiträge, p. 12 ff. But this is not an ordinary expression of thanks. It is at least in part sarcastic. 'I know off by heart, says Lesbonicus, all that you have told me. I want to hear no more of it. And yet I do thank you, just so far ('as much' or 'as little') as you deserve it.' For *proinde ut* see v. 65.

660. at, 'oh! but.' Don't thank me and think to get rid of me—I cannot let you go thus.

661. parum pudere te, 'that you are wanting in proper feeling.' So *pudicus*, 'a man of proper feeling,' v. 697.

662. postremo, see v. 613. Distinguish the meaning of *auscultare*

with dat. and with acc. *Auscultare* with dat. = 'hear and obey,' 'listen to a man and take his advice'; *auscultare* with acc. denotes the mere physical act of hearing. So Asin. 65 *omnes qui mi auscultabunt*, 'who will listen to my advice,' Mil. 496 *ego auscultem tibi?* Most. 586 *ausculta mihi*)(Pseud. 523 *ted ausculto lubens.*

hoc ut dico facis = *hoc ita ut dico facis*, as Asin. 54 *estne hoc ut dico?* Merc. 554 *hoc ut dico factis persequar.*

663. tute pone te latebis, 'you will stand in your own light,' put your worse side in front, so that Honour cannot see the better side concealed behind. Leo prints *Honor*, which is certainly more nearly abstract than it has been heretofore. There is supposed to be an allusion to the custom of *scurrae* (v. 202), who put their *umbrae* or parasites behind so that they were not easily seen, Poen. 612 *faciunt scurrae quod consuerunt: pone sese homines locant.*

664. maxume clarum, like *maxume alienum* Capt. 99, *magis facete* Mil. 539, *magis dulce* Pers. 764.

665. pernoui...admodum, 'I have a thorough knowledge of.' The adv. is separated from its word as it is Mil. 609 *sterilis hinc prospectus usque ad ultumam est plateam probe*, Pseud. 433 *sed si sint ea uera, ut mos nunc est, maxume. Ingenium ingenuom*, 'your natural disposition,' contrasted with what you now profess to be.

667. pectus opscurasse, 'has clouded your understanding'; *pectus*, as v. 90. **teneo**, 'I know,' 'I understand.' Lysiteles has displayed his knowledge of love in the Canticum, Act II. Sc. 1.

668. ballista, 'Love is like the ball from an engine.' '*Ballista* in Plautus is always the thing thrown, never the engine itself,' Langen, Beiträge, p. 275. And so *catapulta*. The engine is termed *ballistarium* Poen. 202, the missile *ballista* being mentioned in the preceding line.

sic ἀπὸ κοινοῦ, with *uolat* as well as *celerest*, 'nor flies so fast.' Cf. the description of the working of Love given Cist. 203—220.

669. atque is mores hominum moros et morosos efficit, 'Love makes the manners of men mad and moody.' But mad is not a good equivalent of *moros*, 'foolish,' which is the Greek *μωρός*, used only by Plautus, and often for the sake of the assonance with *mores*, e.g. Men. 571 *maxume more moro molestoque multum.*

670. minus placet, magis quod suadetur = *quo quid magis suadetur, eo minus placet*, 'the more you urge the lover to do a thing, the less he likes it, &c.'

671. quom inopiast, cupias, 'when you can't get a thing you want

when you can get it you don't care for it.' The second person is generalising,' not 'you in particular,' but 'anyone.' *cupias...uelis*, potential.

672. **ille qui aspellit**, &c. The line is perfectly Plautine in structure and phraseology. But it must be condemned as a gloss or an imitation of v. 670. Perhaps *uetat*, not *uotat*, is a trace of later origin. *Aspellere* = *ab-pellere* is a good Plautine word, peculiar to comic diction.

673. **insanum malumst hospitio deuorti ad Cupidinem**, 'it is a desperately bad thing to turn in and put up at 'the Cupid.' *Cupid* is compared to an inn (*deuersorium*, *taberna deuersoria*), in which it is dangerous to seek shelter. *Cupido* is a stronger term than *amor*. Thus Nonius, p. 421 *cupido est inconsideratae necessitatis, amor iudicii*, Servius on Verg. Aen. VI. 194 *cupidinem ueteres immoderatum amorem dicebant. Insanum* is used as an adverb, as it is Bacch. 761 *insanum magnum melior negotium*, Most. 908 *porticum insanum bonam*, 'awfully good,' Mil. 24 *estur insanum bene*, 'is awfully good eating.' Plautus does not use the regular adv. *insane*.

675. **si istuc conare ut facis indicium**, 'if you attempt your plan, as you declare you will, you will have your family in a blaze.' The reading is doubtful, and the text given is a transposition of the MSS. *si istuc ut conare facis indicium*. The last word very possibly is not right, but the emendation often accepted *incendio incendes genus*, is not satisfactory if only because *tuom* is badly wanted, and Bergk's improvement *igni tuom incendes genus* loses all the point of *incendio incendes*, and does not account for the MSS. reading, unless it be *igni—incendio—indicium*, a not very likely process. The general sense is clear enough. Your plan will set fire to your family, then you will shout for water and probably put the house out altogether, i.e. if you part with the land, you will be in great danger of utter want, then lover-like, you will fly to a desperate remedy and enlist; the end will be the extinction of your line. We may suppose that Philemon had *οἶκος*, not *γένος*, when the figure of first fire and then water becomes much more natural. But the fire is first destructive, v. 675, then necessary for the maintenance of the house or family, v. 678. The water is meant to save, v. 676, but it destroys, v. 678. However, perhaps this is due to the excessive use. Lover-like, Lesbonicus flies from extreme to extreme, and never thinks of the happy mean, the ideal of Greek philosophy. See for a discussion of the passage Langen, Plaut. Stud., p. 82.

676. **tum igitur** and **igitur tum** are apparently used indifferently by Plautus, like Homer's *δὴ τότε* for *τότε δή*. E.g. Most. 689 *igitur*

tum accedam, and so *igitur demum* Amph. 301, but *demum igitur* Merc. 552. The position of *igitur* differs in different authors. Cicero in his speeches, Caesar, and Terence except in his earliest plays, avoid placing it first.

677. **proinde ut corde amantes sunt cati**, 'with the *cleverness* of lovers,' sarcastically, for lovers never remembered *μηδὲν ἄγαν*.

679. **facilest inuentu**, sc. *id qui* (=*quo*) *genus congliscat meum*. 'That is easily got: fire is always given, although one asks it from a foe.' *Datur* is habitually given, for it was a common duty *pati ab igne ignem capere, si qui uelit*. Cf. Rud. 438 *cur tu aquam grauare, amabo, quam hostis hosti commodat?*

681. **dem suades**. See on v. 591.

682. **abusus**, followed by acc. See on v. 1.

porro in ditiis esse, 'should be further in wealth,' 'should continue to be wealthy.' See on v. 162. *Ditiis*, the contracted form, and *ditior* in Plautus only at the end of the line, but in Terence the contracted form is the common form, and Adelph. 770 he writes *dis* for *diues*, an anomaly, for contraction usually appears only in the comparative, as *iuuenis, iunior*.

684. **alienis grauis, qui suis se concinnat leuem**, 'he will never be a man of weight to outsiders, who shews himself a man of no weight to his own relatives.' *Grauis=alicuius momenti*)(*leuem=nullius momenti*. *Concinnare*, 'to work up' anything, here=*reddere* in colloquial language, as Capt. 601 *me insanum uerbis concinnat suis*, 'works me up to madness'='renders me mad,' Stich. 286 *tranquillam concinna uiam*.

685. **nolo te iactari diutius**, 'I don't wish you to be troubled further,' a polite but firm way of asking Lysiteles to leave him alone.

686. **tanto meliust**, a sarcastic question—'is it so *much* better (than that I should be troubled further) that *you*' &c. *Egestatem exsequi=egestatem perpeti*, see on v. 282.

687. **tua qui** (abl.) **tolerer moenia**, 'to enable you to discharge your duties.'

689. **sed ut inops infamis ne sim**. *Quam*, which should answer *tam*, is replaced by *sed* because we pass from negative to positive, from *nolo* to *uolo*, to be supplied after *sed*. 'I don't wish you so much to consider how to lighten my poverty, but I do wish you to consider how, though I lose my money, I may not lose my good name.' *Inops* concessive with *infamis*.

differant. See on v. 186.

690. **concubinatus** was objectionable as implying the social in-

[illegible]rity of the wife. It would be assumed that she was not good [illegible]gh for the higher position.

692. haec famigeratio te honestet, me conlutulentet. Cf. *famigerator*, vv. 215 and 219. The clauses are contrasted = *μέν*...*δέ*, 'though it might bring *you* credit, would cover *me* with shame.' See on v. 292 where *lutitant* also occurs. *Conlutulentare* is formed from an adj. in *-ulentus*, like *opulentare, turbulentare.*

694. tibi sit emolumentum honoris: mihi quod obiectent siet, 'you would get the increase in honour, people would have a handle against *me*.' Lesbonicus uses *honor* in an abstract sense = 'reputation,' 'estimation.' See v. 663.

695. te dictatorem censes fore? 'If, Lesbonicus has said, you marry my sister without a dowry, i.e. refuse to take the land, the increase in honour will be yours.' Lysiteles replies—as if Lesbonicus meant *honor* in the sense of 'office'—'You think that, if I don't take the land, *I* shall get promotion: do you think if I do take the land, that *you* will rise to the top of the tree?' *Dictatorem = fastigium honoris.*

697. is est honos homini pudico, 'it is an 'honour' to a man of honour.' *Pudicus* = a man who has a proper feeling. This is a reference to v. 661, where Lysiteles says 'he is sorry Lesbonicus is wanting in proper feeling (*parum pudere*).' Lesbonicus is here shewing that he is not deficient. *Is* for *id* by the regular attraction to the gender of the word following, *hic labor, hoc opus est*; *haec quidem uis est, ea sapientia est*; *haec mea culpa non est* &c. *Honos* nom. sing. is a survival of a declension *-ōs, -ōsis*, older than *-or, -ōris*. Cf. the adj. *honestus, angor* and *angustus, arbor* and *arbustum* (*arbustus* adj.?). The *r* in the nom. came from the oblique cases, and *s* was retained in *flos, ros* &c.

698. scio equidem te animatus ut sis. For the *antiptosis* of *te* see on v. 373. *Scio equidem* v. 353, *subolet* v. 615.

699. id agis ut, 'your object is that.' *Effugias* and *deseras* are the verbs after *ut*.

700. qui uitam colas, 'and have here no means of supporting life.' See on v. 14.

701. inanis = *κενός*, 'empty-handed,' 'penniless.' Notice the chiasmus, verb noun adj., adj. noun verb. Cf. vv. 431 and 1129.

702. adfinitatem = *adfines*. Lysiteles in his enumeration begins with Lesbonicus' nearest and dearest, and ends with ordinary friends. *Cognatos* means especially his sister, *adfines* Lysiteles and Philto, *amicos* is a general and comprehensive term.

703. mea opera, 'all through me.'

704. id me commissurum...induxeris, i.e. *ne animum induxeris me commissurum ut patiar id fieri. Ne animum induxeris = ne credideris*, so *animum aduerto = animaduerto*, and κατὰ σύνεσιν is constructed accordingly. For the emphatic position of *id*, see on v. 20.

705. non enim possum quin exclamem... πάλιν, 'I really can't help shouting out, "bravo, bravo, Lysiteles, encore".' Stasimus has been listening all this time. He now shews himself. He is naturally most anxious that Lesbonicus should not part with the land, for, if the land goes, exile is assured for him. Stepping forward, he compares the discussion between the two friends to a dramatic contest (ἀγών) and, constituting himself judge, awards the prize to Lysiteles and punishment to Lesbonicus.

The passage raises the question whether there were poetical contests and prizes at Rome. Passages like the Prologues to the Amph. and Poen. (Amph. 64 ff., Poen. 36 ff.) are slender evidence to go upon. On the whole, Mommsen is quite justified in arguing that, from the silence of Prologues and Didascaliae, we must infer that there were no such contests. The allusion then belongs to the Greek original, and probably had no counterpart at Rome. This view is strengthened by v. 708, q. v.

non enim, 'really not,' 'indeed not,' *enim* is an asseverative particle as in *at enim* (v. 919), *quia enim*, *nil enim*, *numquam enim*, *certe enim*, *immo enim*, *uerum enim*, and *enim uero* (vv. 958, 987, 989). See on v. 61.

non possum quin. The impersonal *non potest* and *potin ut = nonne potis est ut*, v. 628, are used without *fieri*, hence *non possum* (*nequeo*) without *facere*. *Eugē* (εὖγε) and πάλιν and Martial's *sophōs* (σοφῶς), like most exclamations used at entertainments, are borrowed from Greek, just as we borrow *bravo*, *da capo*, *encore* from Italian and French, and all our musical terms from Italian. On Greek words in Plautus, see v. 187.

706. hic uictust, 'Lesbonicus is beaten'—but in the next line *hic* is Lysiteles. In this line Lysiteles is directly addressed in the second person, and the change is rather abrupt, but, as with *hic...hic* Stasimus points to or touches the person meant, it would be clear enough on the stage.

707. agit, the composer and the actor are identified. In the early history of the Greek Drama the poet always played the leading part. **ex argumento** = *ut argumento* (ὑποθέσει) *conuenit*, 'more in character.'

708. etiam ob stultitiam tuam te iuris multabo mina. Stasimus *is addressing Lesbonicus.* He has been so stupid to get such a beating

that Stasimus, as κριτής, will fine him. But the reading is uncertain. B has *curis*, CD *turis*. Merula corrects *etiam ob stultitiam tuam te tueris? multabo mina*, 'do you actually defend yourself for your stupidity? I will fine you a mina,' *tuĕris* being from *tuor*, the third conjug. form of *tueor*. But *te* is the object of *multabo*, any rebellion on Lesbonicus' part against the award of Stasimus has been confined to look or gesture, and the simple verb *tueris* is not very probable; *contuor*, *intuor*, *obtuor* are the compounds in use. Niemeyer suggests *ted auri multabo mina*, which gives good sense, but keeping closer to the MSS. reading, I propose *te iuris multabo mina*, 'I will fine you the legal penalty of a mina,' *iuris mina* = ἡ τῶν νόμων μνᾶ. Ladewig and Ritschl reject vv. 707, 708, but objection to them vanishes if the allusion is to some Greek system of fining bad actors. Roman actors were not fined till a later period (Tac. A. I. 17). In Plautus' time, as slaves, they were beaten if they acted badly, see v. 990 and the close of the Cistellaria, v. 784, *ornamenta ponent* ('take off their costumes'). *postidea loci, qui deliquit uapulabit, qui non deliquit bibet.* And so the close of the Asinaria, v. 946 *nunc si uoltis deprecari huic seni* (i.e. the actor who has played the old man's part) *ne uapulet* &c.

709. quid tibi interpellatio aut in consilium huc accessiost? Lesbonicus is angry at the intervention of Stasimus, all the more so as he has gone against his master. So he testily asks him 'what business he has to interfere?' By *quid* Lesbonicus means *cur*. But the imperturbable Stasimus answers as if he had meant *quo modo*. Perhaps we may say, 'how came you to interfere' &c.

Quid tibi interpellatio est? is a well-known Plautine idiom by which, in this question *quid tibi* (*uobis*)...*est* only, the verbal substantive governs the same case as the verb itself, e.g. Amph. 519 *quid tibi hanc curatiost rem aut muttitio?* Asin. 920 *quid tibi hunc receptio ad test meum uirum?* Aul. 744 *quid tibi ergo meam me inuito tactiost?* Men. 1016 *quid me uobis tactiost?* Poen. 1308 *quid tibi hanc digito tactiost?* Rud. 502 *quid mihi scelesto tibi erat auscultatio?* Truc. 259 *quid tibi ad hasce accessio aedis est prope aut pultatio?*

710. eodem pacto quo huc accessi apscessero. As if Lesbonicus wanted to know *how*, not why, he interfered, Stasimus pertly answers, 'I will retire in the same way as I approached.' The logical answer would be, 'I came in the same way as I will go,' but the form is altered because Stasimus withdraws a few steps as he speaks. *Eodem pacto* = *pedibus.*

713. aequom censeo. See vv. 392 and 448.

714. neque tu hinc abiturus, 'and you don't intend to go into exile.' Cf. v. 701.

quod meum erit id erit tuom, 'all that is mine shall be thine,' the tense of the second *erit*, the principal verb, has affected the tense in the relative sentence by a kind of attraction.

715. bene quod agas eueniat tibi, 'may whatever you do end happily for you.' *Quod agas*, 'whatever you do,' indefinite, the wish for good-luck is perfectly general, whereas *quod agis* would refer to a definite line of action. Cf. Ter. Phorm. 552 *di bene uortant quod agas: pedetemptim tamen*. If this view is correct, it is unnecessary to explain *agas* as an attraction to the mood of *eueniat*.

Lysiteles wishes Lesbonicus well. But he can never be his friend save on the terms named. On that he is quite resolved (*sic sententiast*). It is his final verdict. The youths are both equally determined. They separate and go off, first Lesbonicus and then Lysiteles, in opposite directions. Stasimus is left alone.

717. abiit illequidem, 'Lesbonicus has *gone*.' The regular phrase is *illic hinc abiit*, here *abiit* must be purposely placed in the emphatic position.

ecquid audis?='listen to me.' Cf. Pers. 488, Amph. 577 &c. *Ecquid* in Plautus sinks to a mere conjunction, as Most. 906 *ecquid placent?* TH. *ecquid placeant me rogas? Ego te uolo*, 'I want you,' see on v. 516.

719. sarcinam constringam et clipeum ad dorsum accommodem, 'tie up a knapsack and fit a shield to my back,' for convenience in travelling.

720. fulmentas, properly 'supports,' here 'thick soles,' so as to turn his comic actor's shoes (*socci*)(*cothurni* of tragedy) into thick military boots, *caligae*. Cf. Bacch. 332 *quine auro habeat soccis suppactum solum?* 'do you mean the man who has a sole of gold fastened under his shoes?'

non sisti potest, 'it can't be stopped,' an impersonal expression common in Livy. It may have a double point here, and refer (1) to Stasimus' position, (2) to his shoes, which he shews. Translate 'things are past mending.'

721. uideo caculam militarem me futurum haud longius, 'I foresee that I shall soon be a soldier's servant.' *haud longius*, 'at no very distant date,' a litotes for *breui*. *Cacula* is explained by Festus, p. 45, as *seruos militis*. The word occurs Pseud. Arg. 4 *uenientem caculam interuortit symbolo*, where the first syllable is long. It is not

short here *cluisium*, more likely *cu'lum*. 'for *clusio* repre-
rlier *cucla*, not *cucio*.' See Lindsay in Class. Rev. VI. 3

it=*ubi*, *at* B, *aut* CD.

it, fut. perf.—sigmatic aorist form *comier-ot*. See on v. 60.
rs who give *comierit* take it as perf. subj., i.e. as the optative.
ubj. of the sigmatic aorist. Leo reads *ad stipem rogem in*
erus sese conicit meus. But if we read *at* 'when,' and take
as fut. perf., i.e. take it as 3rd pers. from *comeo*, like *iero*.
cepso &c., not *comierim*, the structure corresponds exactly with
sumpsero below.

agitasti, 'to be fattened,' for only poverty drove him to enlist.

fugitorem fore. The whole point of the line depends on the
προσδοκίαν ending. And so lines 724 and 726. 'I believe that
ired with the mightiest warriors he will be first-rate—in flight'—
rem παρὰ προσδοκίαν for *pugnatorem*. 'in flight' for 'in fight.'
only Aristophanes and Plautus, but also Hood. Dickens and
s depend largely on these unexpected turns for their effects. E.g.
as there he left his second leg, And the Forty Second Foot.' 'Like
ardent warrior, Mr Pickwick sprang from his tent—bedstead.'
re is an excellent example 'Love's Labour's Lost,' I. 1. 230 ff. For
er unexpected endings cf. v. 992, Asin. 42, 615, 886. Aul. 672,
ch. 505, Curc. 562, Most. 253 and 1007, Truc. 348. **ad**, 'in com-
ison with,' as Capt. 275 (*Thales*) *ad sapientiam huius minime magister*
.

724. et capturum...venerit, 'and will win spoils there—the man
) confronts my master will.' *Aduersus* as *interpellatio* v. 709, *tabér-*
ulo v. 726, *sagittas* v. 725.

726. dormibo placide in tabernaculo, 'when I have fully armed
elf—I will sleep peacefully in my tent.' **quom extemplo** v. 242.
less hiatus is allowed after *placide*, the line is a syllable short.
haps Ritschl's *placidule* should be read.

727. nudius sextus, 'now the sixth day'='five days ago.' *Nudius*
tĕ (*vĕ*)+*dius*, Ind.-Eur. **d(i)yēus*, 'the sky,' 'day.' So *nudius*
ius, 'the day before yesterday,' *nudius quartus*, 'three days ago' &c.

728. reposcam, 'I will demand repayment from the man to whom,
days ago, I gave a friendly loan of a talent,' *reposcam* sc. *eum, quod*
Dare mutuom, 'to give as a friendly loan,')(*dare faenore*, 'to lend
usury.'

uiaticum, *ἐφόδια*, 'travelling money.' All this is a bit of humour

Stasimus poses as a moneyed gentleman who can lend a **sum**—yet the land they are in danger of losing is all that k **his master from starvation.**

Exit Stasimus to the Forum, i.e. to the right.

SCENE 3 (729—819). The previous scene has shewn ho **difficulty about the dowry is. Now we are shewn how Callic surmount it. He has gone** (v. 614) to consult Megaronides. T **in conversation; Megaronides finally suggests getting a man t he has come from Charmides, and thereby secretly conveying the hidden treasure as the girl's dowry. But this plan when execution (Act IV.) only complicates matters.**

Metre—Iambic Trimeters.

730. prosus is to be taken with *nullo modo*. So Ter. Hau *nihil prorsus*, Cic. nat. deor. III. 8. 21 *nullo modo prorsus ass* On *prosus* for *prorsus* (*pro-uorsus*) see v. 182. *Potest* is scanned and *fieri* is not omitted as it is e.g. v. 628.

731. namque, 'no! for.' *Namque* is elliptic, '(you are righ —see on v. 61. Cf. v. 747.

733. quom is here followed by the subj., but it will be notice it follows another subj. See on v. 617. Cf. Bacch. 908 *ut ca quom faciat*, Mil. 1342 *nequeo quin fleam, quom abs te abeam.*

eius rem, 'property belonging to her,' viz. the treasure.

Ritschl assumes a gap here, containing lines spoken by Call the effect—'What I don't know is whether to let the marri forward now or wait until Charmides returns.' But if we suppo Megaronides continues almost without listening to what Callicl perhaps no gap need be assumed. And this is Leo's view.

735. nuptum conlocet, 'settle her in marriage,' like *nuptu* &c. **expectare ut**, as Cic. Cat. II. 27, Rosc. Am. 82, Liv. XXIII and *manere ut*, Stich. 58.

736. dare te ei dicas, 'tell him that you will give.' *Dare rum esse*, see on v. 5.

739. te in crimen populo ponat, 'expose you to popular sla

740. non temere... benignum go together, 'they would s you were not generous to the girl for nothing,' 'that you ha reason for your generosity.' *Non temere, non forte, non frust* ἐτός, 'not for nothing.'

743. columem te sistere illi, 'that you did not pay her the in full, as it was given you.' *Columis*, old Latin = *incolumis.*

raxe, sigmatic aorist form=perf. infin. See on v. 188. Other ponding forms are *aduexe*, *illexe*, *despexe*, *circumspexe*, *adduxe*, *e* (Ter. Ad. 561), *surrexe* (Hor. S. 1. 9. 73). **et**, where *sed* be expected, after the negative *neque*, as Amph. 573 *uerum hau r, resque uti facta dico*, 'but I am telling you, &c.'

. **Charmidi**, gen. of the Greek name *Charmides*, the regular ı Plautus. So *Achilli* (Bacch. 938), *Euripidi* (Rud. 86), *Herculi* 822), *Philocrati* (Capt. 528).

. **atque ea condicio huic uel primariast**, 'and yet this is quite a te match for her.' *Atque*, 'and yet,' as v. 910. *Vel* as a simple ve is not common in Plautus.

'. **nam**, like *namque* v. 731.

. **utibile magis atque in rem**, 'more expedient and advan- s.' For *in rem* see v. 238. *Hoc* is explained by *ut* in the next iz. 'that I should go, &c.'

. **sed nunc ego**. This is the reading of A, and seems to be :ly satisfactory. 'But am I *now* to disclose the existence of the 'e?' *Nunc*, at this time of day, when I have kept the secret from ı long. Callicles suggests a plan, only to dismiss it. Megaronides ne the same v. 738.

. **minume, minume hercle uero**, 'certainly not, certainly not .' But Spengel and Ussing are very likely right in dividing these —ME. *minume*. CA. *minume hercle uero*, &c. *Minume*, more ɔn than *minumum*, though there are superl. advs. in *-um*, as *mum*, and many positive advs., *commodum*, *insanum*, &c.

. **locum...comederit**, a humorous exaggeration like v. 424.

. **quem**, i.e. *locum ubi thensaurus situs est*. *Fodere locum* like *hortum* Poen. 1020.

. **neu**=*et ne*. Cf. Pseud. 322 *ne illam uendas neu me perdas m amantem*, where as here the second result is contingent on the The whole sentence is dependent on the 'if' clause. 'If I have im that I will give a dowry his suspicions will be roused. I am to dig the ground, lest he should overhear the sound, and so, put upon the right track, should discover the treasure itself.' *Neu* inates the second clause with the first, when it ought strictly to be inated. If Lesbonicus discovered the treasure in his father's e, he could legally demand it. See v. 1146.

em dare si dixerim. See on vv. 5 and 736.

. **quo pacto ergo igitur clam dos depromi potest?** '*how* then dowry be secretly taken from the treasure?' It appears that to

give a dowry out of the treasure openly is impossible. Yet a must be given. It must then be done secretly—the only question 'how?' *Depromi*, 'unhoarded,' taken out of the hiding-place. vv. 81 and 803.

ergo igitur is a comic pleonasm, found again Most. 847, like *quoque, tum postea*, v. 770, and *itaque ergo, ergo propterea* in Ter Apuleius, a regular imitator of Plautus, copies *ergo igitur* from him.

758. mutuom argentum rogem, 'I could beg the money friendly loan.' *Mutuom* as v. 727. *Rogem* potential, δανειζοίμην ἄ

759. potin est? = *potestne?* See vv. 352 and 628.

760. gerrae, 'stuff and nonsense': *gerrae* (γέρρα), properly 'thi made of wattles,' used as a synonym for what is worthless, Epid. *gerrae maxumae*, Poen. 137 *gerrae germanae, edepol* λῆροι λῆροι μ In the same sense *nugae, logi* (λόγοι), *fabulae, somnia.*

nŝ tu illud uerbum actutum inueneris, 'you will certainly get once (not the money, but) the speech.' By telling Callicles the answ he will get if he applies to a friend, Megaronides very neatly lets hi know that application to him is useless. And Callicles quite under stands his meaning, v. 762.

761. mihi quidem hercle non est, &c., '*I*, I assure you, &c.' The difficulty of getting a loan from one's best friends who plead inability is often touched upon in Comedy, e.g. Pers. 5 *fio miser quaerendo argento mutuo, nec quicquam nisi 'non est' sciunt mihi respondere quos rogo.*

762. malim hercle ut uerum dicas, &c., 'I would rather have you tell the truth than let me have the loan.' Megaronides has quoted the reply Callicles is sure to get if he applies for a loan. Callicles replies in character as if to a friend who had refused him, 'I see through your flimsy "*non est*"—it is not true.'

763. sed, breaking off, as v. 16. The conversation is becoming too personal. Megaronides goes back to the safer subject of his plan.

764. scitum, 'neat,' 'clever.' **quid est?** See on v. 630.

765. quantum potest, 'as soon as possible.' *Quantum potest* in Plautus always refers to time, never to extent. Thus Asin. 157 *quantum poteris*, 'as fast as you can,' ibid. 607 *quantum potest*, Men. 435, &c.

766. quasi sit peregrinus, &c. A post-Plautine line, intended to be substituted for the four following lines.

768. ignota facie, quae hic non uisitata sit, 'a man whose appearance is not known, because it has not been seen about here. *Facies*, 'outward appearance' generally, as v. 852. Cf. Pseud. 72 *ui hic non uisitatus saepe sit*, whence *hic* was restored here.

768. mendaciloquom aliquem oportet hominem deligi, 'some fellow with a lying tongue must be picked for the purpose.' *Mendaciloquom*, see v. 200. The line is given in A only, and by confusion on a scribe's part with the interpolated line v. 766 he has written in here also, after *mendaciloquom aliquem*, CA. *quid is scit facere postea?* Whatever these words have ousted, there must have been a word like *oportet* to be followed by an infin. and the accs. *mendaciloquom*, &c. *Oportet* may be regarded as certain. *Oportet hominem deligi* is the supplement suggested by Leo. Ritschl suggested—to much the same purport—*esse hominem oportet de foro.* For *de foro* cf. v. 815.

770. confidentem, 'an impudent fellow.' See on *confidentiloquius*, v. 201.

(767) is homo exornetur graphice in peregrinum modum, 'let this fellow be got up perfectly in foreign fashion.' With the transposition of this line from 767 to this place the passage runs smoothly. First the man's appearance is described v. 768, then his character v. 769. Next, the person being chosen, he is to be dressed for his part and instructed what he is to do. *Exornare* is the technical word used of dressing up actors for their part.

graphice, a pseudo-Greek adv., with a Latin termination like those quoted on v. 625, from *graphicus* (γραφικός). *Graphicus* means as like as a picture is like its original. So v. 936 *graphicum nugatorem*, 'a perfect picture of a humbug,' 'the *beau idéal* of a humbug,' v. 1024 *graphicum furem*, 'a living picture of a thief,' v. 1139 *pergraphicus sycophanta*, Epid. 410 *seruom graphicum*, 'an ideal slave,' Stich. 570 *graphicum mortalem*, 'a picture of a man.' The adv. *graphice*, Pers. 306 *nunc ego huic graphice facetus fiam.* So here *graphice* is dressed precisely as a foreigner ought to be dressed, so as to make him a living picture of a foreigner; perhaps *tout-à-fait* will render the adverb.

771. ex Seleucia, see v. 112.

772. uerbis patris, 'in his father's name,' 'from his father.'

773. illum bene gerere rem, &c. *Oratio obliqua* after *nuntiet.* 'Tell him that his father is doing well, &c.' *Illum* here and *eum* in the next line both refer to the same person. Thus the pronoun is repeated in a different form, vv. 741, 742, *ei...illi* both referring to *uirgini*, Asin. 527 *illos qui dant, eos derides*, Epid. 51 *quid istanc quam emit? quanti eam emit?*

776. illi = *Lesbonico.* Hiatus at the caesura is legitimate, and it is unnecessary to change *illi* to *illic.*

777. perge porro dicere. See on v. 162.

788. tenes? in the same sense as *teneo* v. 667.

propemodum. The MSS., except F, give *propemodo*. later form is not used by Plautus. See on v. 615.

781. tam igitur, see v. 676. **demum dabis,** ubi, 'you wi give, when'='you will only give when.' The old form *demu* needed here, as hiatus is permissible after *tu*, see Introduction, p.

782. scito, as *scitum* v. 764. **hoc,** abl. 'thereby,' 'by this.'

784. suspicionem ab adulescente amoueris, 'you will re suspicion from the young fellow,' i.e. prevent Lesbonicus from beco suspicious.

787. hoc aetatis, 'although at my age I am ashamed to ac sharper,' 'to play the part of a sycophant,' by so deceiving Lesbo *hoc* is adv. acc. of limitation and *aetatis* partitive gen. Cf. *id* (Asin. 71), *illuc aetatis* (Mil. 659), *istuc aetatis* (Mil. 618), *quid t aetatis uideor?* (Merc. 290), *scio ego quid sim aetatis* (Pers. 276) *id auctoritatis aderat* (Tac. Ann. XII. 18). So *hoc noctis*, *i peris*, &c.

788 b. A manifest *dittographia* of 788 a.

788. nonne arbitraris eum adulescentem anuli paterni nosse? The connexion with what precedes is loose. The s begins, 'but when the hired fellow shall bring the letters sig sealed.' It should continue, 'how is he to convince Lesboni they are genuine?' or 'he will be unable to prove their genui Instead of this there is a direct question addressed to Mega 'don't you think Lesbonicus knows the seal (the impress) of his ring?' *Nonne* is unusual in Plautus, it is used for *non*, like *annu* only before vowels. Spengel would write *non* in all places. *N non*, *arbitraris* instead of the common *arbitrare*, *nosse* in plac more usual *nouisse*, though each separately is defensible, are a together rather curious.

790. etiam tu taces? 'will you hold your tongue?' See on Megaronides is impatient with Callicles for raising a difficulty wh so easily be overcome.

791. sescentae, 'any number of excuses can be got tog meet that difficulty.' *Sescenti -ae -a*, declined as a plur. adj. as *trĕcenti*, is for **se(c)s-centi* like *disco* for **di(c)-sco*, see Lindsa p. 310. *Sescenti* is regularly used in Latin for an indefinite number, Aul. 320 *sescenta sunt quae memorem, si sit otium*, Bacc *sescenta tanta reddam, si uiuo, tibi*, Pseud. 632 *quasi mihi non*

anta soli soleant credier. Less often *trecenti* is used in this sense, as v. 964, Mil. 250, Pers. 410 and 668, or *ducenti*, as Truc. 341. 'Three' is commonly used for a very small number, as v. 963 *te tribus uerbis uolo*, just a word with you.'

792. illum quem habuit perdidit, alium post fecit nouum. This is intended as a specimen of the excuses that might be invented. 'He lost the ring he had, he got another, a new one, made afterwards.' But as it stands it is a 'monstrous' line. If with Niemeyer we substitute *periit* for *perdidit*, so that *illum quem habuit periit* is an attraction like v. 985, a better line is got. But probably someone has been shewing his ingenuity by inventing specimen excuses, and the line should be cut out. *Iam* in v. 793 then has its proper force and place.

793. iam, 'further.' *Iam* carries the argument a step forward. There is no difficulty about the seal, the letters need not be sealed.

794. apud portitores, 'that his letters have been opened (unsealed) and examined in the Customs.' *Portitores* is Valla's correction to make this verse accord with v. 810. The *portitores* were what we should call Custom-House officers who collected the *portorium*, 'harbour duty,' v. 1107, from all arrivals. They could examine goods and open letters. The officers in the original were the πεντηκοστολόγοι, so called because they levied a duty of 2 p.c. i.e. $\frac{1}{50}$ on all imported goods.

sibi, ethic dat.—here dat. incommodi—not *ei* because the Sycophant may be regarded as the logical subject of *dici hoc potest*.

796. segnities merast, 'a mere doing nothing,' 'a pure waste of time.' Cf. Capt. 396 *quae memini, mora merast monerier*.

797. quamuis sermones possunt longi texier, 'a tissue of talk can be woven as long as you please.' *Quamuis* with *longi*, see on v. 380. With *texier* cf. *μύθους ὑφαίνειν*, Hom. Il. III. 212.

798. confestim, an acc. sing. adv. from the root **festi*, of which the verb *festino* indicates a by-form. Lindsay, L. L. p. 556. *Clanculum* is apparently a diminutive of *clam*. The form is comic, and Terence uses it as a preposition (Ad. 52 *clanculum patres*) governing the acc., as *clam* always does in Plautus and Terence. It is doubtful whether *clam* ever governs the abl. See Langen, Beiträge p. 229. *Clam* is originally an acc. sing. fem. adj. like *coram, palam, pèrperam, promiscam*.

799. ancillas, 'maid-servants,' 'handmaidens,' is commonly used as the fem. of *seruos*.

800. eampse=*ipsam*. So vv. 950 *eumpse*, 974 *eapse*.. *Ipse* is **is-pse* and occasionally *both* elements of the compound are declined

according to the MSS. of Plautus. Thus Cas
eapsus A, Truc. 114 *eum ipsum* A, *unsum* E
first element only is declined in the forms here
603, *eumpse* Poen. 272 &c. See Lindsay, L. L.

802. quin tu hinc amoues et te mouas? 'w
remove yourself from here?' Comedy is fond o
repetition, e.g. v. 130. But there does not seem
the repetition here. Perhaps *moues* was a gloss
versa. Leo suggests *quin tu hinc abis et thensau*
would give *inde* an antecedent which otherwise
Mouere=κινεῖν is appropriate for 'disturbing' a hoa
Hor. C. III. 21. 6.

803. auri ad hanc rem quod sat est, i.e. *quod au*
rem. Depromo as v. 756. The gold is to be taken out
in readiness when the Sycophant has accomplished his e
letters.

806. at enim, see on v. 705.

807. diem conficimus, quom iam properatost opus, 'we
the whole day, when we ought to get to work at once.
probably a true correction for *quod*. The sense is not 'we
ing the whole day *on a matter* where we want haste,' but
when we want haste.' On the construction of *opus* see v. 584.

808. me uide, 'trust me.' A phrase regularly used to r
whereas *specta me* is used in bragging and threatening. Cf. Ru
me uide, and see Langen, Beiträge, p. 276.

809. dicere, infin. in apposition to *illa causa*.

810. portitores, v. 794.

811. quid illum putas? an elliptic colloquial question in wh
dicere or *facere*, here *facere*, must be supplied according to the conte
So Bacch. 208 *ut eam credis?* Curc. 59 *ut illam censes?* Merc. 35
quemadmodum existumet me?

813. quiuis probare poterit, 'he will be able to make Lesbonicus
believe anything.' The subject to *poterit* &c. is *Sycophanta*, named in
the next line *hic*, and suggested by *dicere* v. 809.

815. de foro, the haunt of loafers waiting for a job.

816. Bracketed by Ritschl and not wanted. It is easily made up
from v. 775 and v. 788.

817. meditatum probe, 'well-drilled in his part.' *Meditatum*, pass.
as Epid. 375 *eam permeditatam meis dolis...mittam*, Mil. 903 *probe medi-*
atam utramque duco.

819. actum reddam nugacissume, 'I'll do the job and fool him utterly.' *Nugacissume=cum maximis nugis. Actum reddam* like *reddere transactum, perfectum, ecfectum, inuentum, inpetratum* &c., and the same construction with *dare* and *facere*. Exeunt, Callicles to his house, Megaronides to the Forum.

ACT IV. (820—1114). Callicles' position has been made much more difficult by the proposal for his ward's hand, and the question how to provide a dowry for her without revealing the existence of the treasure—first complication. To obviate this difficulty a Sycophant is hired to say that he comes from Charmides with letters and money. But Charmides returns unexpectedly at this moment, and encounters the Sycophant, who does not know him, outside his own house, when a ludicrous scene takes place. Thus the mission of the Sycophant makes things worse—second complication. Even Charmides is now uneasy about the action of Callicles, and his suspicions are pointed by a chance meeting with Stasimus. Only at the end of the Act does he see Callicles and the disentanglement (*euolutio*) begin.

SCENE 1 (820—842). Charmides returns from abroad by the entrance from the harbour (left). He is dressed in travelling costume (χλαμύς and πέτασος) and returns thanks to Neptune for his safety. These thanksgivings on safe return are a burlesque of the tragic use. Compare with this the thanksgivings Capt. 922, Mil. 411, Most. 431, Pers. 753, Rud. 906, Stich. 402.

Metre: Anapaestic Tetrameters—the last four half-lines Anapaestic Dimeters.

820. salsipotenti et multipotenti, 'to Neptune mighty lord of the salt sea.' Buecheler followed by Leo changes *multipotenti* to *mulsipotenti* (cf. Rud. 588, Pseud. 739). This is tempting, but as Plautus uses the word *multipotens* elsewhere, e.g. Bacch. 652, the change is at least not necessary. Cf. *uiripotens* Pers. 252, *caelipotens* Pers. 755.

aetherei. Scaliger's correction of *et Nerei. Iuppiter aetherius*= Homer's Ζεὺς ἀθέρι ναίων.

821. laetus lubens laudes ago et grates, 'joyous and joyful I render praises and thanks.' The pleonastic redundance is meant to express the heartiness of Charmides' thankfulness, for which no words are sufficient. *Laetus lubens*, asyndeton as vv. 243, 302, and there is also triple alliteration with *l* and double with *g*. *Grates*, commonly of thanks to the gods, *gratias* to men. Cf. Mil. 411 *Ephesiae Dianae laeta laudes gratesque agam.*

gratiasque habeo et fluctibus salsis, 'and I feel gratitude also to the salt waves.' *Et* unites the waves with Neptune, *salsis* corresponds with *salsipotenti*, 'to the salt waves as well as to the lord of the salt sea.' *gratiās* is a dissyllable by synizesis. So *gloriam* v. 828, *otio* v. 838, *filio* v. 839. *Gratias habeo*, not the usual *gratiam* (see v. 659) in such thanksgivings, and the plur. here is perhaps partly due to the plur. *laudes, grates*. Cf. Asin. 545 *Perfidiae laudes gratiasque habemus merito magnas.*

822. quos penes mei fuit summa potestas, 'who had in their hands complete power over me.' *Quos* refers to *Neptuno* as well as *fluctibus*. *Quos penes*, anastrophe of preposition as v. 1146, which is most usual with dissyllabic prepositions *erga, inter, penes* and especially *propter*.

quid foret, 'what was to become of.' For the two possible constructions, dat. and abl., see v. 157. The whole clause is epexegetic of *mei summa potestas*.

823. quom in an expression of thanks has both temporal and causal force, it explains both the time and the reason for the thankfulness. Cf. Most. 431 *habeo, Neptune, gratiam magnam tibi, quom med amisisti abs te*, Rud. 906 *Neptuno has ago gratias meo patrono,...quom me ex suis locis pulchre ornatum expediuit*, which also illustrates *suis ex locis* here.

After *patriam* the MSS. give *urbis cumam* (B *cummam*): *urbem sic columem* is conjectural, 'because they now bring me back thus safe to the city of my fathers.' For *columem* see v. 743. Other conjectures are *in patriam urbem incolumem* and Leo's *in patriam suauissumam*.

824. atque, 'and indeed,' *ante=praeter*, 'beyond,' here and Asin. 858 *scito illum ante omnes minumi mortalem preti.*

825. auidis moribus, because the sea swallows all it can.

826. spurcificum, 'filthy in thy ways,' *ἅπαξ εἰρημένον* on the analogy of *spurcidicus*.

ego contra operā expertus, sc. *sum* (see on v. 535), 'I have found you by experience just the opposite.' So Bacch. 387 *id opera expertus sum esse ita. Contrā* (properly *contrā* abl. fem. of an *A*-stem) is an adv., not a prep., in Plautus and Terence.

827. placido te et clementi meo usque modo, ut uolui, usus sum in alto, 'I on the deep found you ever mild and merciful, just as I would have you be.' Others for *meo* read *eo modo ut uolui=eo modo quo uolui*, like Capt. 778 *eodem pacto ut comici serui solent. Utor* followed by the abl. See on v. 1.

828. atque &c., 'and yet with my ears this was the report of you I had before heard—'tis well known among men.' The last clause is parenthetical, *gloriam* is explained by v. 829. *Auribus* is not otiose but points the contrast *opera expertus*)(*auribus acceperam*.

829. diuites damnare atque domare, as a judge passing sentence on them and humbling their pride. Charmides was returning rich, therefore if Neptune had been true to his reputation he could not hope for mercy. But he found the reputation was not true, and therefore praises Neptune.

The fragment that follows v. 830 has no place here, for Charmides is *not* poor or a beggar, '*mendicis cur se adnumeret nulla causa.*'

830. abi, laudo, 'get along, I praise you.' *Abi* is usually an expression of dissatisfaction and blame, as Mil. 291 *abi, non uerisimile dicis*, 'come! come! what you say is improbable,' ibid. 324 *abi, ludis me*, 'come! come! you're making fun of me.' But in places *abi* is '*uerbum cum laudatione blandientis*,' as Asin. 704 *em sic: abi, laudo*, Ter. Ad. 564 *laudo, Ctesipho, patrissas: abi, uirum te iudico*, where Donatus explains, *quasi dicat*, '*non est cur te morer.*'

ordine, ut aequomst, 'you know how to treat people according to their station, as is right.' That is to say, you do not *diuites damnas atque domas*, but treat each with the respect that is his due. *Scis tractare*, like Pers. 762 *beneficium scit accipere et reddere nescit.*

832. fidus fuisti: infidum esse iterant. These are contrasted clauses,—see on v. 292—'you have been faithful (to me), though people declare that you are faithless.'

apsque foret te, 'had it not been for you.' *Absque* is used by Plautus and Terence so as to imply a conditional clause=*si sine te*, and the verb *esset* or *foret* is impersonal, so that *absque te foret=si tu non esses*. So Bacch. 412, Capt. 754, Men. 1022, Pers. 836 &c. *Absque* is revived by Silver-age writers and used without a verb, so that *absque me=sine me.*

833. disque tulissent=*distulissentque*, the prep. is separated from its verb by *tmesis*, as in *ob uos sacro=obsecro uos*. This is a feature of the older stage of every language. See Lindsay, L. L. p. 573, who quotes '*sub uos placo*,' the archaic phrase for *supplico* retained in Latin prayers; *transque dato* and *endoque plorato*, legal archaisms for *traditoque* and *imploratoque.*

satellites. Neptune's 'myrmidons' or 'ministering spirits' are the winds and storms. *Satĕllitĕs*, the first shortening like *sagĭttas* v. 725, the second like *turbinĕs* v. 835.

835. quasi canes, haud secus, comic pleonasm, as Amph. 1078 *nec secus, quasi si* &c.

turbines uenti. Cf. Curc. 647 *exoritur uentus turbo.*

836. mălum, note the quantity.

837. ruere, trans. 'make fall.' The word is transitive in poetry, e.g. in Lucretius and Vergil, but the only other place in Comedy where it is transitive appears to be Ter. Ad. 319 *ceteros ruerem.*

antemnas from *ἀνατείνω*, 'yard-arms': *mn* in Latin mainly in these 'participial' forms, *Auctumnus, Vertumnus, alumnus, aerumna, damnum* &c.

The period is a long one. It begins with an 'if' clause, *absque foret te=si sine te foret*, then follows the apodosis *distraxissent* &c. The reason for the statement is given in *ita* &c. (which might be replaced by a *nam* clause), and *ita* is followed first by descriptive imperf., then by hist. infin. Finally, to couple the whole period more closely together, the original protasis is repeated in a different and fuller form—*ni tua pax propitia foret praesto* is *absque foret te* 'writ large.' Cf. the period Pers. 836—840.

838. apage v. 258, **certumst** v. 270. *Dehinc* monosyllabic by synizesis, as always in Plautus. But the synizesis in *filio otio* and other licenses of this Canticum would not be permitted in ordinary Iambic or Trochaic lines.

839. quibus aerumnis deluctaui, i.e. *satis partum habeo eis aerumnis quibus deluctaui*, the demonstrative being omitted before the relative as Pers. 182 *eius auris, quae mandata sunt, onerabo=onerabo eius auris eis, quae mandata sunt.*

840. sed quis hic est? Charmides here catches sight of the Sycophant coming from the Forum (right) into the street in front of his house 'with strange get-up and appearance.' **simul**, 'at the same time as I do'—the two enter the space in front of the house together.

841. domi cupio=οἴκου ἐπιθυμῶ, *cupio* constructed like *cupiens sum*, 'I am desirous of.' So Mil. 964 *quae cupiunt tui.*

The Sycophant does not see Charmides, who watches him, till v. 871.

SCENE 2 (843—997). Enter the Sycophant, disguised as a foreigner. Charmides watches the Sycophant, then v. 871 he shews himself, draws from the fellow his absurd story, and finally reveals himself. This is the most strictly comic scene in the play.

*Metre: Sep*tenarian Trochaics.

843. huic ego die nomen Trinummo facio, 'I name this day Three Florins,' ~~as if he kept a calendar where he would enter it so~~. *Die* dat., see on v. 117; on the construction *nomen Trinummo facio* see on v. 8.

Nummus in Plautus when it is used without an adj. (*aureus, Philippus*), *where it refers to a definite coin*, is certainly a *didrachmon*, a two-drachm piece. See Truc. 562 where *quinque nummi* = $\frac{1}{10}$ of a *mina*, i.e. 10 *drachmae*, whence *nummus* = 2 *drachmae*. And this is certainly the regular meaning of *nummus* in Plautus—in Terence it is used for 'a drachma.' But there are passages where the word appears to be used simply in the sense of 'a coin.' Thus Capt. 331 *eum si reddis mihi, praeterea unum nummum ne duis*, Epid. 330 (*amicis*) *nummum nullum habes*, Pseud. 1323 *hinc numquam eris nummo ditior*, in all of which we should say 'a brass farthing' or 'a cent.' The *as* and the *denarius* are mentioned neither in Plautus nor Terence, and we must think only of Greek coins.) Brix and others argue that three two-drachm pieces is an incredibly large sum for the Sycophant to have received for so easy a task as delivering two forged letters. They compare Most. 357 *ubi sunt ...isti qui hosticas trium nummum causa subeunt sub falas?* which depreciates the sum whatever it is. But the task, if easy, was confidential, and the Sycophant had to be paid for his silence. He is evidently hugely delighted with his luck. He speaks contemptuously of the sum of course, '*tribus nummis*' 'a piece or two'—see on v. 791. But in view of the necessity of purchasing his silence and his evident delight, I do not think six drachmae an incredible sum, and would give *nummus* its ordinary Plautine meaning. Ussing argues from the singular *Trinummo* that a single coin is meant equivalent in value to the *tribus nummis* of the next line. He thinks an Attic *tetradrachmon*, which weighed almost as much as three staters, may be meant. If Ussing is right, as I think he is, in his idea that *Trinummus* is one piece of money equivalent to the *tres nummi* of the next line, there are great difficulties in the way of translating 'three cents' or the like. And in any case the contemptuous depreciation lies in *tribus*, not in *nummis*. The Sycophant 'has hired out his services to lie and swindle 'for just one or two pieces,' 'mere *three*, only *three* pieces,' not for 'three paltry *pieces*.' The *nummi* may be valuable coin, only it is a pity he has not got more of them.

844. nugatorias, A *nauigatorias* i.e. *naugatorias*, see on v. 396.

845. ex Seleucia, this he had been told, see on v. 112—the other places he gives *de suo*, arranged anyhow, like 'Jerusalem and Madagascar, And North and South Amerikey' in 'Little Billee.'

846. neque oculis neque pedibus umquam usurpaui meis, 'I

never set eyes or foot upon.' Cf. Pers. 736 *pol istuc quidem omen iam ego usurpabo domi*, Lucr. I. 301 *nec frigora quimus usurpare oculis.*

847. egestas quid negoti dat homini misero mali, i.e. *quid mali negoti egestas dat homini misero.* So Most. 531 *quid ego hodie negoti confeci mali!*

850. neque, natus necne is fuerit, id solide scio = *neque solide scio* (*utrum*) *is natus fuerit necne*, 'nor am I thoroughly aware whether he exists or not.' Notice the alliteration with *n*. *Solide*, as v. 892. *Id*, used to sum up the contents of the preceding clause, as very often.

851. Pol hicquidem fungino genere est, 'is of the mushroom order,' in allusion to his broad Macedonian travelling hat (*causia*). See Mil. 1178 where it is used like our 'sou'-wester.' Hence he is said 'to cover his whole person with his head' (i.e. his hat).

852. Illurica facies uidetur hominis, 'the outward appearance of the fellow seems to be Illyrian,' i.e. 'outwardly he looks like an Illyrian.' *Facies* as v. 768. *Illurica*, the aspirate and the first syllable short as Men. 235 where *Histros* is also aspirated. For *h* in Latin see Lindsay, L. L. p. 53 ff.

eo ornatu = *Hilurico ornatu*, 'he comes dressed as one.'

854. praemonstrauit, as v. 342.

855. quo modo quidque agerem, as Pseud. 675 *quo modo quidque agerem...cuncta in ordine...certa deformata habebam.* **nunc adeo**, see on v. 141.

856. eo conductor melius de me nugas conciliauerit, 'my hirer will have purchased my swindling so much (*eo*) the more cheaply from me.' The more I swindle, the better bargain he has. If I throw in the making off with the costume, I shall be giving him so much more than he stipulated for, and he will get so much more for his money. *Conciliare* = *emere*, *bene emere* = 'to buy cheap,' *male emere*, 'to buy dear.' Hence Epid. 472 *conciliauisti pulchre* = *bene emisti*, 'you've got her cheap,' Pers. 538 *ut tibi recte conciliandi primo facerem copiam*, 'of purchasing cheaply.'

857. argentum hoc facit, 'money is responsible for this,' i.e. for my being dressed out as I am, all *trium nummum causa.*

858. ornamenta a chorago, 'he got this costume from the costumier, the stage-property man, at his own risk.' The Roman *choragus* was quite distinct from the Greek χορηγός. He kept theatrical costumes (*ornamenta*) and properties, and hired them out to individuals, or to the aediles for the scenic *ludi*. Thus Pseud. 1184 ff. *chlamydem hanc commemora quanti conductast?—quid meret machaera?* = 'earn for its

owner'—*quid mercedis petasus hodie domino demeret?* Pers. 159, S. *πόθεν ornamenta?* T. *abs chorago sumito; dare debet: praebenda aediles locauerunt*, Curc. 464 where a *choragus* is afraid he will never recover the *ornamenta* lent to a *nugator*. So *choragium* Capt. 61 is 'stage-properties,' 'wardrobe.' **suo periculo**, so that he will have to replace the costume if the Sycophant fails to return it.

859. circumducere, 'to swindle.' So v. 959; see on v. 616. All the verbs there mentioned are synonyms of *spoliare aliquem aliquo*, and take the same construction.

860. dabo operam...sentiat, 'I shall be doing my best to make him see that I by myself really am a sycophant,' *me ipsum*, 'in and by myself,' without any instructions from him (v. 854) how to play the part.

861. quam magis specto, minus placet = *quo magis specto, eo minus placet*. Cf. Asin. 158 *quam magis...tam*, Bacch. 1076 *quam magis... magis*, Men. 95 *quam magis...tanto*. Plautus does not use *quo—eo*.

mira sunt ni and *mirum est ni* with indic. and not ironical, see on v. 495, 'it is a wonder...if *not*' = 'I am pretty sure...*is*.'

862. dormitator here and v. 984 is taken to mean 'thief,' a man who sleeps by day that he may wake by night. Cf. Hesiod, Works 605 *μή ποτε σ' ἠμερόκοιτος ἀνὴρ ἀπὸ χρήματ' ἔλοιτο.*

sector zonarius, *βαλαντιοτόμος*, 'cut-purse'; '*qui zonas nummorum plenas secat.*' *Zonarius* should be spelt *sonarius* (see on v. 425), as *z* was not in use in Plautus' day. But the MSS. often reflect the spelling of a later date, as in *trapezitae* v. 425, *Syrorum* v. 542 &c.

863. contemplat, non-deponent, see on v. 422: *circumspectat se* v. 146. *Noscitat*, 'is taking stock of.'

864. quo mox furatum ueniat, 'he is reconnoitring the locality, that he may come to steal later on.' Cf. Rud. 111 *an quo furatum uenias, uestigas loca?*, ibid. 417 *accipiam hospitio, si mox uenies uesperi.*

865. magis, sc. *quam antea*, see v. 841. **lubidost** = *lubet* as v. 626.

866. regiones, 'quarter.'

868. habet rectam uiam, 'he is making straight for.' So Mil. 491, Pseud. 1136.

869. agitandumst uigilias, 'on my arrival at home I shall have to keep watch to-night.' This gerund construction is usual in early and some very late writers. Similarly Lucretius' *aeternas quoniam poenas in morte timendumst*, and even with verbs which do not take an acc. as *imperandum est seruis*. In the classical period the gerundive is preferred when the verb governs an acc., e.g. Caesar and Cicero would say

agitandae sunt uigiliae, but if the verb does not take an acc. *imperandum est seruis* &c. as in the early period. See Roby, L. G. II. p. lxi. ff., Madvig, L. G. 421. 2[b].

870. **aperite hoc**, 'open here.' With *hoc* supply *ostium*, as v. 1174, Pseud. 1139 *ecquis hoc aperit?* Rud. 413 *ecquis hoc recludit?* &c.

tutelam gerit? So Truc. 255 *ecquis huic tutelam gerit ianuae?* and more simply Men. 673 *heus, ecquis hic est ianitor?* When the Sycophant knocks at the door, Charmides shews himself and questions him.

871. **istas**, sc. *fores* from *foribus* above.

872. **census quom sum, iuratori recte rationem dedi**, 'when I was assessed, I made a correct return to the assessor.' The Sycophant is annoyed at the questions suddenly sprung upon him. He says in effect that he is a free citizen and he has answered all questions to those who were entitled to ask them. Nevertheless he does explain his business. *Iuratores*, assistants of the *censor* in taking the *census* of citizens. Cf. Poen. Prol. 55 ff. *nunc rationes ceteras | accipite: nam argumentum hoc hic censebitur...uos iuratores estis.*

873. **hic** belongs rather to *in his regionibus ubi habitet* than to *quaero*. Cf. Mil. 1258 *nescio ubi hic prope adest*, 'somewhere or other here,' and *ubi hic* 'whereabouts here,' frequently.

874. **ad istanc capitis albitudinem**, 'approximating to your whiteness of head,' 'about as white-headed as you are.' *Ad*='approximating to' as Merc. 427 (*ancillam*) *ad istam faciem*, hence its use like παρά and πρός in the sense 'in comparison with,' as v. 723, and in statements of number, amount &c. as v. 152.

878. **hisce**, as nom. plur., a form expressly attested by Priscian, is like the nom. plur. *eis* due to the addition of the plur. suffix *s* to the already formed plur. *hei*, *hi*, i.e. these plurals were formed on the analogy of *I*-stems. The form occurs before vowels Mil. 374 and 1334, Pers. 856, Pseud. 539, Rud. 294 &c., and in a number of inscriptions from Capua (C. I. L. I. 565—569) which give *heisce magistrei* and *heisce magistreis* as nom. plur. See Müller, Handbuch II[2]. p. 333 and cf. the dat. plur. *hībus* (Curc. 506) and *ībus* (Mil. 74).

pater is a respectful address of an old man by a young one, as *mater* of an old woman by a young woman. Hence Hor. Epist. I. 6. 54 *frater, pater adde.*

880. **expediam**, 'explain.'

881. **unum quidquid**=*unum quidque*, for *quidquid* is common in old Latin, and found occasionally up to Cicero's time without relative force. See Madvig on Cic. de Fin. V. 9. 24.

882. faxo scias, see on v. 60.

884. magnum facinus incipissis petere, 'a superhuman task,' 'something of exceeding difficulty,' more grandiloquent than the usual *magna res*. Cf. Mil. 228 *magnam illic homo rem incipissit.*

885. si ante lucem ire hercle occipias a meo primo nomine, 'I assure you that if you were to start before dawn on your journey from the beginning of my name &c.' There is gap with space for six letters *before ire* in B. I have provisionally inserted Ritschl's *hercle* after *ire*, which is at least idiomatic, for the asseveration gets into the *si* clause, see on v. 457, but usually comes immediately after *si*. Niemeyer writes *biti* in place of *ire*, but common as are *perbitere*, *interbitere*, *adbitere*, *abitere*, *rebitere*, we want evidence for a deponent form *bitor*. Prof. Palmer suggests *ire itere*, 'to go on a journey.' *A meo primo nomine*, 'from the beginning of,' like *prima uespera* Curc. 4, *primulo diluculo* Amph. 737, *prima uia* Mil. 253, *digitulis primoribus* Poen. 566 &c. And so *ad postremum*, 'to the end of it.'

concubium sit noctis, 'the dead of night.' Varro, L. L. VII. 78 *concubium a concubitu dormiendi causa dictum.*

887. opus factost uiatico, 'one must get travelling-money for your name.' Charmides enters into the Sycophant's humour. But *facto* is probably not right: *opus est uiatico* is the regular idiom, and if anything is added it should be an adj. with the meaning of *magno*, as Wagner suggests, such as *firmo*, *forti*, or a participial adj. like *parto*.

888. iuxillum B, *uixillum* CD, *uasculum* FZ. The latter is often adopted, where *uasculum uinarium* means 'a little wine-glass,' *uinarium* being an adj. Another reading is *uesculum uinarium*, where *uesculum* is ἄπαξ εἰρημένον, a diminutive of *uescus* 'thin,' and *uinarium* is used as a noun, as it is Poen. 838, 'a thin wine-jug.' But these readings do not account for the reading of the better MSS. The best suggestion is Ussing's, who proposes *uexillum uinarium*, 'a wine-label' or 'ticket.' The *notae* put on the casks might very well have had the shape of a *uexillum*, and so get the name. And they would only contain a few letters to indicate the wine contained in the cask, like the *sillybi* of books and our decanter-labels with their S. W., I. W. and so on. These abbreviated descriptions would stand to the full title in the same relation as the Sycophant's short name to his full name. Leo's note is *fortasse cogitari potest de 'uix' quasi nomine deminuto* ('*nagelprobe*'), which is perhaps right.

889. quid est tibi nomen? 'what is your name?' We should expect *quid id* (*istuc*) *est nomen?* without *tibi*, 'what is that name, the name

you are speaking about?'; but the answer *id est nomen mihi* shews that Charmides asks simply *quid est tibi nomen?* If *mihi* stands in the reply there is no reason for doubting *tibi* in the question. But possibly Leo is right in thinking that this verse was framed as a substitute for vv. 883—888.

Pax, id est nomen mihi. *Pax* is '*particula silentium imponentis*,' as Ter. Haut. 717 *unus est dies, dum argentum eripio: pax: nil amplius*, 'say no more,' 'enough,' 'basta,' and so Mil. 808 *Pax, abi*, 'basta, off with you.' The interjection is Greek, and is explained by Hesychius πάξ=τέλος ἔχει. As Leo says it is '*aptum nomen quod in utraque lingua abrumpendo sermoni adhibeatur*.' The name seems to be intended to shew that its owner will not stop to argue or listen to reason, and so Charmides calls it 'a swindling name.' Perhaps we may translate 'Basta,'—'that is my name.' Niemeyer gives *Prax* from Pseud. 1279.

891. quasi dicas, siquid crediderim tibi, pax—perisse ilico, 'as if you were to say, supposing I had entrusted anything to you, 'basta'—that it had vanished forthwith.' *Quasi dicas*, a regular formula used to introduce a comment or explanation of a former speaker's words, as Curc. 78, Pseud. 609 and 634, Rud. 99. *Ilico*, temporal, see on v. 608.

892. hic homo solide sycophantast, an aside. *Solide*, 'thoroughly,' 'an out and out,' as vv. 850 and 860.

quid ais tu? the regular formula to attract a person's attention—a preliminary question to call attention to the main question which follows. See on v. 193, where just as here the intended question is postponed for the moment by the counter-question *quid est?*

893. isti tibi quid homines debent? 'what claim have you on those people?' 'what business have you with those people?' So Mil. 421 *quid tibi in istisce aedibus debetur?* Pseud. 1139 *heus chlamydate, quid istic debetur tibi?* Rud. 117, Truc. 262.

895. manufestarium=*manufestum*=ἐπ' αὐτοφώρῳ. *Manufestus* is the early, *manifestus* the classical spelling.

897. ita ut occepi, si animum aduortas, dicam. A gap is commonly marked before this line, on the assumption that a question of Charmides must precede *si animum aduortas, dicam*, as a question precedes *si animum aduortes, eloquar*, v. 939. But it seems necessary to assume no gap. Charmides is delivering his 'aside' for the benefit of the audience, Stasimus sees that he is not attending to him, and wakes him up with 'as I began (which he did, v. 894), if you would

attend, I would tell you.' *Ita ut occepi* is a standing formula for resumption after a break or interruption, and Charmides' aside is such an interruption here.

901. ubi ipse erat? 'Cf. v. 928. *qui uersum inseruit, hoc eo consilio fecisse uidetur, ut deinde* vv. 928—949 *omitti possent.* Cf. Teuffelius, Mus. Rhen. 30. 632.' Leo.

903. sesquipede quidamst quam tu longior, 'he is a man a foot and a half taller than you are.' *Sesquí,* 'one and a half,' is **sēmis-que,* with the same syncope as in *sestertius* for *semis-tertius,* 'two and a half.'

904. haeret haec res, 'here's a puzzler.' So Amph. 814 and Pseud. 985, of something that does not square with the facts, and therefore does not admit of an explanation.

905. quicum. MSS. *quocum,* but *quicum* is Plautus' invariable usage. *Quicum* is relative and interrogative, masc. and fem., sing. and plur. Thus v. 15 it is rel. fem. sing., v. 953 as here, rel. masc. sing. It is interrogative masc. Men. 369; fem. Epid. 218 and 241. It is relative plur. Capt. 1003 *aut anites aut coturnices dantur, quicum lusitent.* Other abl. forms in *-i* are *aliqui* for *aliquo* Epid. 332, *quiquam* Pers. 477. The old proverb, *prouerbium uetustate contritum,* quoted of the honest man, Cic. de Off. III. 19. 77, is *dignus est quicum in tenebris mices.* Terence has both *quicum* and *quocum.* For further particulars see the note in Brix's Kritischer Anhang, p. 142.

906. quod edepol homini probo, 'it is an honest man's name,' an evasive answer given in the hope that the question will not be further pressed.

907. illi edepol—illi—illi, 'his name is—his name is—his name is.' The Sycophant hesitates and stammers in doubt what to say. So Merc. 722, when the old gentleman is pressed by his wife to say to whom the girl belongs, *uin dicam quoiast? illa—illa edepol—uae mihi! nescio quid dicam.*

908. deuoraui nomen inprudens modo, 'I've just swallowed the name unintentionally.'

909. intra dentes conclusos, 'imprisoned behind his teeth.' A like comic exaggeration, Curc. 606, where the girl asks the parasite to restore the ring which reveals her parentage, *quid ego? sub gemmane abstrusos habeo tuam matrem et patrem?*

910. atque etiam modo uorsabatur mihi in labris primoribus, 'and yet just a minute ago it was on the tip of my tongue.' *Atque* as in v. 746, *in labris primoribus* like *a meo primo nomine* v. 885, and Catull. 2. 3.

911. Each part of the line is said 'aside' by the speaker. Charmides thinks that it is worse than humbug, that he has arrived just in time to stop some villainy; the Sycophant feels that he is in a hopeless mess.

temperi always, not *tempori*, a remnant of the old declension of neuter nouns in *-us* (*genus, genes-is, gener-is* = γένος, γένε(σ)-ος). *Tempus* departs from the rule in the oblique cases; the normal gen. is *temporis*, not *temperis*, but traces of the old declension survive in *temperi* and *tempestiuus*.

912. **recommentatu's**, 'thought of the name again,' 'recollected it,' like *recomminiscar* v. 915, a very unusual meaning. Roby, L. G. 2102.

913. **uide modo ut hominem noueris**, 'just consider how you do know the man,' i.e. perhaps after all you don't know him much.

tam quam me = *tam noui quam me ipsum*, 'I know him as well as I know myself.' Cf. Mil. 984 *quae te tam quam oculos amet*, Pers. 581 S. *esne tu huic amicus?* T. *tam quam di omnes qui caelum colunt.*

914. **id desideres**, 'it is a common occurrence that what one has in one's hand, and sees with one's eyes, is the thing one may miss,' i.e. 'the thing one may forget.' The second person is generalising.

915. **C est principium nomini**, 'the name begins with C.' Then Charmides suggests a number of Athenian names which 'begin with C.'

917. **Callimarchus** appears to be Καλλίμαχος, and is supported by *Alcesimarchus* = Ἀλκησίμαχος in the Cistellaria.

nil agis, 'it's no good.'

918. **neque adeo**, 'and moreover I do not care a straw.' For *neque adeo* see on v. 141.

quando egomet memini mihi, 'inasmuch as I remember it for myself,'—I can't get hold of the name or say it to you—but I do remember it—for myself. *Mihi* marks it as the Sycophant's personal affair, with which Charmides has no concern. Cf. Mil. 282 *tute scias soli tibi*, ibid. 331 *mihi ego uideo, mihi ego sapio, <mihi> ego credo plurumum*, Pseud. 241 *ego mihi cesso.*

919. **at enim**, see on vv. 61 and 705.

921. **quod ad exemplumst?** 'according to what pattern is it?' i.e. 'what is it like?' See on v. 873.

coniectura si reperire possumus, '(to see) whether we can find it by guessing.' *Si* is used with the same force as in vv. 532 and 959.

922. ***ad hoc* exemplumst**,—'it is like this,'—then before the Syco-

phant can supply a name, Charmides cuts in with 'is it "Chares," is it "Charmides"?' To which the Sycophant replies 'yes! Charmides.'

923. em, istic erit: qui istum di perdant, 'there! that will be the man, and may the gods confound him.' *Em*, see v. 3. *Istic erit*, the future of probability, 'you will find that that is the man,' is highly ludicrous here. In his relief that the name has been discovered the Sycophant reveals his ignorance of the man himself. For this use of the fut. cf. Asin. 734 *hic inerunt uiginti minae*, Pers. 645 *haec erit bono genere nata*, Pseud. 677 *sed profecto hoc sic erit*. *Qui* (abl.) is used in curses and the like in the sense of *utinam*. So v. 997. Roby, L. G. 1592.

dixi ego iam dudum tibi, 'I told you just now.'—*iam dudum*, "a short while ago,' see v. 608. Charmides has not told him so, but is that a sufficient reason for marking a gap? Charmides is enjoying his confusion, and the more inconsistencies he can convict the Sycophant of, whether fairly or not, the better his end is attained.

925. satin inter labra atque dentes latuit uir minumi preti? 'did he not hide between my lips and my teeth, the worthless fellow?' *Satin=nonne*. 'He hid between my lips and my teeth,' when though his name was *in labris primoribus* v. 910, it would not come out.

926. quid ergo ille ignauissumus mihi latitabat? 'why then did the good-for-nothing try to hide from me?' *mihi*, ethic dat. (incommodi).

927. si appellasses, respondisset nomini. This sounds to the Sycophant as a joke. He does not know that it is the bare truth. He knows that Charmides is the name of the man who is supposed to have sent him, but he has no notion that Charmides is the man before him.

928. sed ipse ubist? In v. 901 the Sycophant had said that Charmides was in Seleucia, now he is at Rhadamas. It is impossible to fix the locality. The Sycophant may either mean that they travelled homewards thus far together, or more probably he is purposely made to contradict himself, as the whole of his pretended narrative is a tissue of absurdities.

ad Rhadamantem in Cercopia. The MSS. give *ad Rhadamantem* (β *adihadamante*) *in Cecropia insula*. It is better to cut out *insula* as a gloss than to assume a short form *Rhadamam*, reading *ad Rhadamam in Cercopum insula*. The Κέρκωπες figure in Greek mythology, as in the story of Hercules. They are described as cunning thieves, and appear as such in Attic Comedy. There were several plays called

Κέρκωπες (Koch, Com. Att. frag. III. p. 698), and there is supposed to have been an ἀγορὰ Κερκώπων, where stolen goods were sold. The name Κέρκωπες, as if from κέρκος, has given rise to the story that the Cercopians were turned into 'apes' and banished to the 'Monkey Islands,' Harpocration, p. 110, Ou. Met. XIV. 90.

930. sed nil disconducit huic rei, 'still it serves my turn very well.' *Disconducit* ἄπαξ εἰρημένον = *obest, huic rei* is explained v. 900 *mihi quoque edepol, quom hic nugatur, contra nugari lubet.* And in pursuance of his purpose Charmides proceeds to extract from the Sycophant an account of his imaginary adventures. The Sycophant in his story says 'we,' i.e. 'Charmides and I'; Charmides in his questions and comments always says 'you,' 2nd pers. sing., i.e. the Sycophant only.

quid ais? See v. 193.

931. nimium mirimodis mirabiles, 'places wondrous in very wondrous wise,' 'places very marvellously marvellous.' *Mirimodis* = *miris modis*, and is like *multimodis* and *omnimodis*, which last is probably formed on the analogy of the other two. *Mirimodis* and *multimodis* are regular in Plautus, though *multis modis* occurs Rud. 837, and *omnibus modis* often, as Aul. 462, Merc. 920, Pseud. 1074. For the use of the plural (*modis* not *modo*) see Langen, Beiträge, p. 111 f. Lucretius is fond of these forms, see Munro on Lucr. I. 683. *Nimium*, as v. 28.

933. in Pontum aduecti Arabiam terram sumus, i.e. *in Pontum uecti Arabiam terram aduecti sumus*, 'on our voyage to the Pontus we touched at the land of Arabia.'

934. eho, an? 'hallo! is Arabia actually,' 'hallo! do you mean to say that &c.' See on v. 55 *Eho an*, continually at the beginning of the line, as Bacch. 200, Epid. 506, Mil. 821, Pseud. 968, &c.

935. apsinthium...atque cunila gallinacea, 'but the place where the wormwood and the henbane is grown.' These came from the Pontus. Pliny (N. H. XXVII. 45) praises *absinthium Ponticum*, and *cunila* is a species of *origanum* which is specially connected (N. H. XX. 169) with Heraclea Pontica. *Cunila* is the Greek κονίλη. Ritschl and others, despite the quantity in Greek, would accentuate *átque cúnila*. On this, and the accentuation of Greek loan-words generally, see Lindsay, L. L. p. 155.

936. nimium graphicum hunc nugatorem. See on v. 769 and cf. v. 1024. The whole is acc. of exclamation, as v. 128.

Ritschl objects to *sed ego sum insipientior* &c. as a *dittographia of v. 929.* But the phrase occurs again v. 1057, and the reflection is

quite in place here. If repetition and redundancy are always to be cut out, Plautus will not be Plautus. See Langen, Plaut. Stud. p. 80.

937. quae. Brix is probably right in saying that '*quae* is not for *quod*, but means "places which".' *Egomet* goes with *unde redeam*, as with *ubi sim*, v. 929.

The MSS. give here the three lines 889—891, which were restored to their place by Meier.

938. nisi quia, 'only that I have a fancy for finding out where he will end at last.' I am foolish for questioning him, (and I should not question him) except because &c., i.e. I ought not to question him any more, still I will see where he gets to in the end. See Langen, Beiträge, p. 58, and on v. 233.

939. porro, 'farther,' see on v. 162.

si animum aduortes, eloquar. The fut. here, pres. subj. v. 897. But either construction is admissible.

940. qui de caelo exoritur sub solio Iouis, a literal way of taking such an epithet as the Homeric διιπετής applied to a river, as Od. IV. 477.

942. immo horiola aduecti sumus, 'no! we sailed there in a bit of a smack.' *Horiola* is a small fishing-boat, a rare diminutive of *horia*, Rud. 910.

943. usque aqua aduorsa per amnem, 'by river all the way against the stream,' i.e. 'up stream.'

944. alii di isse ad uillam aiebant seruis depromptum cibum, 'the other gods told us he had gone to his country seat to serve out rations to the slaves.' Jupiter is represented as a landed proprietor who goes to his property on the first of the month, to distribute to his slaves their monthly allowance (*demensum*, *demensus cibus*). Cf. Stich. 60 (a master addressing his slaves) *uos meministis quot kalendis petere dementum cibum*. *Alii*=*ceteri* in popular language.

945. Charmides is getting tired of the Sycophant's absurd lies, and cuts him short.

946. The letters printed in italics are Leo's conjectures. They keep the MSS. distribution of the text between the speakers, fit in all that is left in the MSS., and are to my mind far superior to anything proposed.

sed, 'but' remonstrates the Sycophant. Charmides will not listen to him, 'I assure you I'm off, if you annoy me.' He is tired of the pretended journey and will no more of it.

nam pudicum neminem, Pax, referre oportet, qui aps terra ad

caelum peruenerit, 'for, Pax, no man of modesty ought to tell how he passed from earth to heaven.' *Pudicum*, 'a man of proper feeling,' as v. 697. But there is a double meaning here, (1) no one who was not lost to all sense of shame would tell such a frightful lie, (2) no man, if he wishes to save his reputation for personal chastity, would talk about a journey to heaven, in allusion to the story of Ganymede. 'No man not lost to modesty,' will sufficiently cover both meanings.

948. faciam. The MSS. have ...*m* only, *faciam* is Spengel's certain restoration. Pers. 662 *faciam ita ut te uelle uideo.*

sed monstra, breaking off the absurd narrative, and going back to the request which he made at the beginning of the interview, v. 878.

950. eumpse. See on v. 800.

952. ne tu me edepol arbitrare beluam, 'truly you think me a stupid, a ninny.' *Nē confirmatiua*; *belua*='a brainless being,' rather than 'a beast,' as we use the word, Most. 569 and 607, Rud. 543, Ter. Phorm. 601.

953. quiquidem, 'if indeed I &c.' See on v. 552. But Brix, perhaps rightly, takes *quiquidem* to be causal here as in the passage quoted v. 552, 'since (as you seem to suppose) I cannot recognise.'

954. qui mihi mille nummum crederet Philippum, 'as to trust *me* with a thousand *Philippes d'or*.' *Mille* as a substantive, hence *illo mille* v. 959, see on v. 425. On the *nummi Philippi*, see v. 152, and on the short gen. plur. v. 241.

956. aiebat mandasse with *se* omitted, as is common after verbs of saying and perceiving, when the infin. and principal verb have the same subject, as vv. 5, 755.

957. adprobe, 'right well,' here only in Plautus. Cf. *adprime* v. 373.

958. enim uero, see on v. 61 and cf. vv. 987 and 989.

sycophantae huic sycophantari uolo, 'to play the cheat to this cheat,' 'to humbug this humbug,' like v. 900 *mihi quoque edepol, quom hic nugatur, contra nugari lubet*, and v. 972 *nugari nugatori.*

959. si, 'to see whether,' as v. 921.

960. quod, 'swindle him out of that thousand of *Philippes d'or*, which sum he said that I had given him.' For *quod, id* &c. of a large sum of money, see on v. 405.

quem. See on v. 373.

962. quoi, si capitis res sit, nummum numquam credam plumbeum, 'a fellow to whom, even if it were a matter of life and death, I *would not* entrust a leaden counter.' *Nummus plumbeus*, not a current

coin but a 'counter' or 'token,' like our stage-money. Most. 892 *tace sis, faber, qui cudere soles plumbeos nummos.*

si = *etiam si*, 'even if'; and so often in Plautus, as Asin. 164, 405, 414.

963. heus, Pax, te tribus uerbis uolo. The rest of the speech has been 'thinking aloud' on Charmides' part. Now he turns to the Sycophant with 'I want just a word with you.' For the elliptic construction *te uolo*, see on v. 516, on *tria* as an indefinitely small, and *trecenta* as an indefinitely large number, see on v. 791.

965. atque etiam Philippum, 'yes and a thousand (of) *Philippes d'or*.' *Philippum* and *numeratum* belong to *nummum*, which is short gen. plur. after *mille*, as v. 959.

numeratum, 'paid down by him in person at the Bank.' *Numerare*, 'to count out,' 'to pay down in cash,' Asin. 193, Epid. 305, Ou. her. XII. 199 *dos ubi sit quaeris? Campo numerauimus illo* &c. *Numerare*, 'to pay in cash')(*perscribere*, 'to pay by draft.' The Sycophant boasts that he has cash, and not a draft. This is untrue, and he soon has to eat his words, v. 982.

966. nempe, as v. 196.

967. mirum quin...acciperem, 'strange that I did not receive it &c.' *mirum quin* with subj. always ironical. See on v. 495.

968. cedodum, 'just hand that money to me.' *Cedŏ* (plur. *cette* for **ce-dīte*), 'here give' = 'give me' or 'tell me,' is composed of the pronominal element **k̂e*, prefixed as a prep. to the athematic imperative **dō* (cf. δί-δω). The final vowel is properly long, but is invariably shortened by the 'breuis breuians' law after the short *cĕ*. On the use of *-dum*, see v. 98.

971. auro huic quidem, 'for this money at least,' 'at any rate so far as this money is concerned.' *Quidem* limits and corrects, and is especially so used after demonstratives, e.g. vv. 58 *dumquidem*, 'provided at least,' 363 *sapiens quidem*, 419, Capt. 335 *pol is quidem*, ibid. 336 *hoc quidem*, ibid. 564, 573, 657, 668, 750, 974. See Brix on Capt. 357. As here, *quidem* limits the general statement, 'you never shall be Charmides,' to the restricted meaning, 'for *this* money,' so v. 982 *scriptum quidem* corrects and limits his statement that Charmides had given him the money. 'At any rate (if he had not given the cash) he had given an order for it.' In fact *quidem* = γε in all its senses.

972. abi, see on v. 830, 'come, come! please, swindler, you expect to swindle a swindler.' *Nugari nugatori*, as v. 958. *Postulas*, v. 237. The Sycophant makes no bones about admitting what he is, but objects to another man trenching on his privileges.

974. nimis argute obrepsisti in eapse occasiuncula, 'you stole in very cleverly just when I gave you a bit of an opening.' Like a boxer who seizes his opportunity, when for a second his adversary is off his guard. The Sycophant gave Charmides only the least possible opening, Charmides had seized it cleverly, and the Sycophant has a professional admiration for his adroitness. The hiatus may stand, and it is a difficult question whether *me* should be inserted or not. Supr. v. 61, the verb has a direct object, but Pseud. 686 *ut mors obrepat interim*, it is absolute.

975. postquam...post, as v. 417.

977. proin tu te, itidem ut charmidatus es, rursum recharmida, 'therefore do you, just as you Charmidised yourself, un-Charmidise yourself.' You made yourself Charmides, now unmake yourself. *Te recharmidare*, where *re* has the same force as in *sero, resero; claudo, recludo; probo, reprobo* &c. Some editors maintaining that on analogy, as *re* is compounded with a *noun*, *recharmidare* ought to mean 're-Charmidise,' write *decharmida*. But *re* can have the force required, viz. 'un-,' and that is quite enough for a comic writer.

979. mea causa=*per me*=ἐμοῦ γε ἕνεκα, 'for all I care.' So Epid. 679 *quaeras mea causa uel medio in mari*, Rud. 139 *mea quidem hercle causa saluos sis licet*, Pseud. 123 *de istac re in oculum utrumuis conquiescito*, 'so far as *that* goes,' τούτου γε ἕνεκα.

980. qui tum—non eras. The Sycophant pauses an instant before the παρὰ προσδοκίαν ending *non eras*.

981. age siquid agis, 'act, if you're going to act,' i.e. 'act at once,' 'if you mean business, now's your time.' So Epid. 196, Mil. 215, Pers. 146 *hoc, si facturu's, face*, Poen. 1237 *ite si itis*, Stich. 710 *bibe si bibis*.

dormitas, 'you're dreaming,' i.e. 'talking nonsense.' *Dormitare* in Plautus is generally either 'to *act* as if one were asleep,' i.e. to sit idle and dreaming, as Asin. 253, Epid. 162, or 'to *talk* as if one were asleep,' not to know what one is saying.

982. scriptum quidem, 'at any rate he gave me an order for it.' He had said, v. 965, that it was *numeratum*, now he admits that it was only *scriptum*. See on vv. 965 and 971. So Asin. 440 *scribit nummos*.

983. For **properas an non properas** others read *properas an non propere*, when *properas propere* is *figura etymologica*, and the two practically identical adverbs *propere* and *actutum* are parallelled by such lines as Cas. II. 4. 13 *actutum uxorem huc cuoca ante aedis cito*.

984. dormitator, as v. 862.

985. illum quem ementitus es, 'the man whom you pretended to

know,' *illum* by attraction to the case of *quem*, as often happens when the demonstrative is first, and its verb does not come till after the relative sentence. See on v. 137, and add Amph. 1009 *Naucratem quem conuenire uolui, in naui non erat*, Bacch. 420 *sed tu qui pro tam corrupto dicis causam filio, eademne erat haec disciplina tibi?* The speaker places the name or pronoun emphatically first, and, as it were, without determining beforehand the structure of the whole sentence, attaches it to the nearest verb, which is that of the relative sentence.

986. eho, quaeso an. See on v. 55.

987. ain tu tandem? 'do you really mean it?' *Ain* (*aisne*), *ain tu, ain uero, ain tandem, ain tu tandem*, always at the beginning of a speech, either interrupting another speaker, or expressing surprise and astonishment at what the other speaker has said. See Langen, Beiträge p. 119.

988. ipsissumus, 'his veriest self,' *ipse* has failed to carry conviction, a stronger word is wanted, and so the comic superlative *ipsissumus* is coined, like *αὐτότατος*, Ar. Plut. 83. The form *ipsima* or *ipsuma* seems to have been actually used colloquially in the Imperial period, as Petronius, 69 p. 46. 16 B, 75 p. 51. 23 B. See on v. 397.

989. enim uero serio, 'truly indeed, in sober earnest.' The three words are found in combination Poen. 435, and in Amph. 964 *an id ioco dixisti? equidem serio ac uero ratus, serio* is the antithesis of *ioco*. This is its force here. 'Now that I am convinced you are Charmides in all sober seriousness, seeing that you are back home again'—then after professing to speak *serio* he continues *ioco* with a *παρὰ προσδοκίαν* ending.

990. uapulabis meo arbitratu et nouorum aedilium, 'you shall be flogged at the discretion of myself and the new aediles.' After *quoniam aduenis* we expect a promise of the *cena aduenticia* or *uiatica* with which a safe arrival was always celebrated, as Bacch. 94 and 537, Epid. 7, Stich. 471, Truc. 127, and Curc. 562, where the promise of a dinner takes an unexpected turn. But *παρὰ προσδοκίαν*, the promise of a dinner is replaced by the promise of a flogging. The Sycophant treats Charmides as a slave who has acted badly, and is to be flogged for it. See v. 708. He coolly associates himself with the aediles in determining the amount of the punishment. The line is important as shewing that the play was probably acted at the *Megalensia*, and could not have been earlier than the year 194 B.C. See Introduction, p. xxxv.

992. di te perdant, si te flocci facio an perlisses prius. A second time the Sycophant begins as if he were going to offer congratulations

and a dinner, but again he ends *παρὰ προσδοκίαν*, 'may the gods confound you, if I care a straw whether you had perished before you came here.' *An*, used in a simple indirect question, as Curc. 396, Merc. 145, Poen. 557. *Si te flocci facio, antiptosis*, as v. 373.

993. te macto infortunio, 'I devote you to disaster,' as Amph. 1034, Bacch. 364, Curc. 537.

994. floccum non interduim, 'matters to me not one straw,' lit. 'I would not give a straw between,' the one alternative is as indifferent to me as the other. So Rud. 580 *duas tu an exungare, ciccum non interduim*. For the form *interduim*, see on vv. 6 and 436.

995. ibo, ad illum renuntiabo. Cf. Stich. 598 *iuben domi cenam coqui atque ad illum renuntiari?*

996. male uiue et uale, 'bad life and bad luck to you,' a parody of the usual *bene*. *Male* belongs to both words.

997. qui=*utinam*, v. 923, *peregre*, 'from abroad,' v. 149. Exit the Sycophant, back to the Forum (right).

SCENE 3 (998—1007). This is not really a new scene. Charmides, seriously alarmed at what has passed, soliloquises in Iambic Trimeters.

998. postquam...post, vv. 417 and 975. *Illic hinc abiit* is a regular formula, usually to begin the line, in which *illic* is a pyrrhic; *ille* is only used in the forms in which *quidem* occurs, as Truc. 884 *ille quidem hinc abiit*. Cf. Capt. 751, Epid. 81, Pers. 200, Poen. 917 &c.

1000. iam dudum, vv. 608 and 923, 'for some little time.' *Ille* refers to what is coming, viz. the next line.

1002. epistula illa. There were two letters, v. 894. But it is pedantic simply on that account to correct, as Meier does, *epistulae illae... concenturiant*.

concenturiat, 'marshals.' So Mil. 815 *si centuriati bene sunt maniplares mei*, Pseud. 572 *dum concenturio in corde sycophantias*, one of Plautus' numerous military metaphors.

1003. et illud mille nummum, sc. *concenturiat metum*, 'and so do the thousand pieces.' For *mille nummum* see on v. 425. *Sycophanta* is the subj. to *agat*.

1004. numquam edepol temere tinnit tintinnabulum, 'a bell never rings (a tinkler never tinkles) for nothing.' *Tinnio, tintinno* and *tintinnio* are onomatopoetic words: *numquam temere*, 'never for nothing,' i.e. without some reason, as v. 740. The whole line is probably a version of a popular proverb.

1005. nisi qui=*nisi quis*, 'unless someone.' See vv. 257 and 439.

1006. sed quis hic est, &c. Charmides catches sight of Stasimus hurrying up, and retires into the *angiportum* to watch him. *Sed quis hic est qui*, a regular formula to announce the entrance of a fresh character, vv. 840 and 1151, and so *estne hic...qui*, v. 432.

1007. concessero. Cf. v. 625. Charmides withdraws, listens to Stasimus, and comments on what he says. He does not shew himself till v. 1059.

SCENE 4 (1008—1092). Stasimus rushes on in a great hurry. He has been to have a drink, and is hurrying to make up for lost time. He finds he has left a ring behind him in the tavern, and does not know whether to go back for it or to hasten on. Charmides listens to him and comments on what he says up to v. 1059, when, having recognised him as his own slave, he accosts him.

A slave hurrying across the stage, shouting and clearing people out of the way, was a favourite subject in Comedy. The length of the Roman stage enabled a man running to be kept in sight for some time. Compare the scenes Amph. 984, Capt. 790, Curc. 280, Stich. 274.

Metre: Septenarian Trochaics.

1008. propere celerem, the use of a cognate adv. to intensify the meaning of the adj., an extension of the *figura etymologica*. Cf. v. 931 *mirimodis mirabiles*, Aul. 188 *perspicue palam*, Rud. 1323 *propere celeriter*.

dominum, he means of course Lesbonicus, not Charmides, whom he has no expectation of seeing.

1009. metus exoriatur scapulis, 'lest apprehension arise for your shoulder-blades,' i.e. lest you come into danger of a flogging. The fear is not differentiated from the thing feared, and so Capt. 519 *neque adeo spes, quae hunc mi aspellat metum*, where subjective and objective are not distinguished: *scapulis* as Asin. 547 *scapularum confidentia*.

1010. iam dudum factumst quom, 'it is now some little time since,' Asin. 251 *iam diust factum quom*, Pers. 822 *iam diu factumst postquam*, &c.

1011. ne bubuli in te cottabi crebri crepent, 'lest cowhide cracks constantly crackle on your back.' The word *cottabi* is clearly taken from the original, where the allusion was to the Greek game *κότταβος*. In the game wine was skilfully jerked out of a glass so as to make a sharp, ringing sound on a suspended metal-vessel. Stasimus means that the ringing sound will be produced on his back, and made not with wine but with oxhide whips. Slaves in Comedy delight in dwelling

upon their punishments, but they describe them in bold figurative or allusive terms. E.g. Asin. 35, where flogging is described as 'an assault of dead bulls on living men'—*uiuos homines mortui incursant boues.*

1012. **si aberis ab eri quaestione**, 'if you are not forthcoming when your master wants you.' *Esse in quaestione alicui*, 'to be to seek,' Capt. 253, Pers. 51, Pseud. 663, *abesse ab alicuius quaestione*, 'not to be in the way when someone wants you.' Cf. v. 278, Roby, L. G. 1393.

1013. **ecce hominem te, Stasime, nili**, 'there! Stasimus, you are a worthless fellow.' He has just missed the ring. On *ecce* see v. 386; *nili* (loc. of *nil*) is used as an indeclinable adj. Asin. 472 *inpure, nili, non uides irasci?* Mil. 180 *propter nihili bestiam*, Pseud. 239 *O Pseudole mi, sine sim nihili.*

satin in thermipelio condalium es oblitus? 'have you not forgotten your ring in the tavern?' *Thermipolium* was a low tavern where cooked food and *calidum* or *caldum*, a mixture of wine and hot water, were provided. Curc. 292, Rud. 529. *Thermipolium* (B *termipolio*, CD *thermopolio*) = θερμοπώλιον, the short *o* becoming *i* in Latin, as *i* is the usual short connecting vowel, and any short vowel may become *i* in Latin. So *tragicomoedia*, *Patricoles*, &c. '*Condalium*,' *anulus*, Festus p. 38. A play ascribed to Plautus was so named.

1014. **thermopotasti gutturem**, 'warmed your throat with hot drink.' *Thermopotare* cannot be from the Greek θερμοποτάζειν, which would make *thermopotasso* in Latin, besides which *thermopotare* is a transitive verb. Plautus must have coined the word from θερμόποτον, θερμοπότης with a Latin affix, the word being made to echo *thermipolio*. *Guttur* is apparently always masc. in Plautus, Aul. 304, Mil. 835. He has also as masc. *collus*, *dorsus*, *papauer* v. 410, *tris corios* Poen. 139, otherwise *hoc corium*, and conversely *nasum* neut.

1015. **recurre petere re recenti**, a loose use of the infin., instead of the supine, after a verb of motion, which is not uncommon in Comedy, Roby, L. G. 1362, Bacch. 354 *ibit aurum arcessere*, ibid. 631 *petere uenerat*, ibid. 900 *abiit aedem uisere*, Curc. 207 *missi petere*, Poen. 1175 *uisere uenit*, Rud. 94 *uenio uisere.* See vv. 76 and 162. The alliteration with *re* is unusual.

1016. **gurguliost exercitor, is hunc hominem cursuram docet**, 'his throat (or 'swallow') is his trainer, it is giving him a lesson in *running*,' i.e. the man must be drunk or he would not run about as he is *doing*. *Exercitor* = the taskmaster that keeps him at it, as v. 216.

1017. **tribusne te poteris memoriam esse obliturn?** 'what

three cups make you forget your memory?' Plautus joins *obliuisci* with the acc. only as v. 1014. *potērium* (ποτήριον), also Stich. 694.

1018. an uero, quia, &c., 'do you mean to say that because you drank there with a set of decent fellows, men who would have no difficulty in keeping their hands off what was not theirs—.' The lines are a piece of self-address in conversational style. *Frugi* and *facile cohiberent* are manifestly ironical. The sentence begins *an uero quia*, which should be answered by *eo postulas*. But after the two parenthetical lines describing his companions, the question is put directly without the answering *eo*, the description being merely summarised in *inter eos*.

1020. The names are Greek, and meant to express the thievishness of their owners. But some of them are very difficult and doubtful. They have been discussed by Ritschl (Opusc. III.) and Spengel (praef. p. vii.) with very different results. Leo makes some excellent suggestions in his critical footnote.

Truchus. The choice seems to lie between (1) Spengel's *Trochus* (τροχός), which if adopted is more naturally referred to the speed with which the thief makes off than to the torture-wheel, and (2) Leo's Struthus (Στρουθός); 'Sparrow' is a likely enough name for a thief, the more so if, as seems to be the case, some of the other names imply the snatching up of crumbs or fragments, thieving on a small scale.

Cerconicus, read *Circonicus* (Leo), Κιρκόνυχος, 'Hawkclaw,' cf. Pseud. 852 *miluinis aut aquilinis ungulis*. *Crinnus* is referred by Spengel to a kind of torture. There are many suggestions: (1) *Crinus*, Hermann (κρῖνον), which is variously taken as 'poor,' or 'a kind of cake (μάζα), both on the authority of Hesychius, Suidas, and others. Better suggestions seem to be (2) *Criminus* (Scaliger), 'Crumb,' for which Leo compares Herondas VI. 5 *τἄλφιτ' ἢν μετρῇ, τὰ κρῖμν' ἀμιθρεῖς*, (3) *Crius*, '*κριός quasi τοιχωρύχος*.'

Cercobulus, (1) Ritschl suggests *Cricolabus*=ὁ λαμβάνων κρίκον, i.e. *condalium*, 'Ring-grabber,' (2) Spengel, *Cerdobulus*=*κέρδος, qui lucrum spectat*, 'Gain-greedy,' (3) Leo, *Cercnobulus* (*κέρχνη*, Hesych. *κέρκνος*: *λέραξ*).

Collabus, about the form there is no doubt. The meaning is variously taken to be (1) from *κόλλαβος*=*μικρὸς ἀρτίσκος*, 'a roll,' a thin starveling creature, 'Loaflet,' (2) a hybrid word, '*μειξοβάρβαρον, quasi συλλαβών*,' 'Snatcher.'

1021. oculicrepidae, cruricrepidae, ferriteri mastigiae, 'sons of the crackling-eyed and clanking-legged line, iron-wearing jail-birds.' *Oculicrepidae* is read on the strength of Schoell's quotation (exc. Vales.

14, 87, p. 303 G.), '*tortus ita ut oculi eius creparent.*' The more common reading, Becker's *collicrepidae*, agrees well with *cruricrepidae*, 'with clanking irons on neck and leg,' cf. Capt. 357 *collus collari caret.* Loewe suggests *cruristrepidae* from the *crurifragium*, often mentioned as a punishment of slaves, Asin. 474, Mil. 156, Poen. 886, Pseud. 130, Rud. 816. In any case both words are made to look like Greek patronymics, as if the ruffians were the scions of honoured houses.

ferriteri (*ferrum*, *tero*), because they wear out irons, as Capt. 888, or possibly 'iron-filers,' from their filing through their irons to escape, like *compedium tritor* Pers. 420. But probably both that phrase and *ferriteri* here only mean 'fetter-wearers,' not 'filers,' cf. Most. 356 *plagipatidae*, *ferritribaces uiri.* *Mastigia* (*μαστιγίας*), any 'jail or gallows bird.'

1022. inter eosne homines condalium te redipisci postulas? 'among a set of fellows like that do you expect to get back a ring?' The question is resumed in a slightly different form after the parenthesis. It began *an uero*, *quia*..., it should continue *eo*, &c., but the *quia* is not answered, the simple question is picked up again.

1023. eorum quiuis surrupuit currenti cursori solum, 'any one of them has been known to snatch the shoe off a runner as he ran.' The line is meant to shew how lightning-swift their movements were. *Solum* is 'the shoe-sole,' as Bacch. 332, Curc. 297. The MSS. give at the beginning of the line *quorum eorum unus.* Leo retains *quorum eorum*, and can produce authority for doing so. But to the ordinary eye it seems to be, as Ussing says, '*dittographia aperta.*' *Unus* cannot well be taken=*τις*, 'many of them have been known to snatch'—if *unus* is retained it must mean that 'one of them has done it,' and it is quoted as a great feat. But we want a description that will apply to all, they are all finished thieves, and therefore I follow Ussing in *eorum quiuis.*

1024. ita me di ament, graphicum furem, 'as I hope to be saved, a droll knave,' 'a *chef d'œuvre* of knavery.' On *ita me di ament* see v. 447, on *graphicum* v. 769.

1025. epithecam=*ἐπιθήκην*, 'unless I am going in addition to loss to throw in trouble (i.e. *petendi laborem*) as well' (*pour faire comble*). Cf. Ar. Vesp. 1391 *κἀξέβαλεν ἐντευθενὶ ἅρτους δέκ' ὀβολῶν κἀπιθήκην τέτταρας.* The Latin is *auctarium.*

1026. quin tu quod periit perisse ducis? 'why don't you consider that what is lost *is* lost?' Cf. Catull. 8. 2 *et quod uides perisse, perditum ducas.*

cape uorsoriam, ''bout ship,' 'bring her round.' Cf. Merc. 875 ff.

The meaning is explained by the next words, *recipe te ad erum.* Give up your useless search and go back.

1027. fugitiuos, 'no runaway,' δραπέτης. **domi**, gen. and not loc. as v. 841. '*Domus* is declined only according to the second declension in Plautus and till Sulla.' *Commeminit domi*, cf. Ter. Eun. 815 *domi focique fac uicissim ut memineris.*

1028. Stasimus having been, as he considers, robbed, waxes eloquent on the degeneracy of the times.

ueteres parsimoniae, 'the old economies,' *parsimoniae* 'acts of thriftiness.' The sing. is abstract thrift, the plur. is thrift put into practice, 'thrifty habits.' See on vv. 36 and 490.

1029. potius is not entirely otiose, 'would that the old economies were in more honour here, rather than wicked ways': *potius* can be dispensed with, but its presence accords with the fulness of comic style.

1030. basilica facinora, 'deeds worthy of a king,' 'right royal themes.' He speaks as if he were βασιλεύς, not δοῦλος. Plautus uses both the adj. *basilicus* (βασιλικός) and the adv. *basilice*, Capt. 811, Pers. 31, Epid. 56.

1031. more maiorum, 'as his fathers did before him,' ironical, as a slave in Roman law was *nullo patre.*

1032. nisi quod lubet, 'unless it pleases them.' *Nisi* elliptic, 'they care nothing for what is lawful, *only* (they care for) what pleases them.' See vv. 233, 439.

1033. ambitio iam more sanctast, 'self-seeking ('canvassing') nowadays is sanctioned by custom.' He does not say there were no *leges de ambitu*, there were such before Plautus' time (see Amph. Prol. 74), but the laws did not stop the practice. And probably these lines are more applicable to the Athens of Philemon than to the Rome of Plautus. Cf. v. 28 ff.

1034. scuta iacere fugereque hostis more habent licentiam, 'by custom men have full freedom to fling away their shields and run from the foe.' The infinitives *iacere*, *fugere* are objects after *habent licentiam.* *Petere* and *praeterire* in the next lines are subject infinitives. The persons alluded to are the ῥιψάσπιδες of Ar. Nub. 353, Pax 1186. It is much more likely that some well-known persons, who had received undeserved promotion, are meant, than that the allusion is a literary allusion to Archilochus and his abandoned shield (Bergk, frag. 6). Cf. the passage *Epid. 33—36*, which Schmieder thinks may refer to C. Terentius Varro, who brought about the disaster of Cannae.

1035. petere honorem pro flagitio more fit, 'to sue for office as the reward of shameful conduct is by custom a common thing.' Cf. Epid. 30 (my master has lost his arms), 'they deserted to the enemy.' *At iam ante alii fecerunt idem, erit illi illa res honori.*

1036. strenuosos praeterire, 'to pass over (in the choice for promotion) men of energy.' *Strenuosos* Loewe, *strenuosus* beside *strenuos*, like *iniurius, iniuriosus; obnoxius, obnoxiosus.* Leo conjectures *strenuiores* from Epid. 446 *nam strenuiori deterior si praedicat* &c.

nequam quidem, sc. *morem*, an acc. of exclamation like *morem inprobum* in the previous line.

1037. magisque is sunt obnoxiosae quam parentes liberis, 'and the laws are more at the mercy of customs than—parents are at their children's.' *Is* dat. plur. = *moribus*: *parentes liberis* παρὰ προσδοκίαν for *liberi parentibus*, but in these topsy-turvy days 'the parents are in the children's power,' not *uice uersa* as it should be.

1039. eae miserae etiam ad parietem sunt fixae clauis ferreis, 'the laws, poor things, are actually fastened to a wall with clamps o iron.' The laws were graven on tablets of brass or wood and fastened up in a conspicuous place. Stasimus alludes to this as if the laws were unhappy persons wrongfully suffering punishment.

1040. nimio with *aequius*. Cf. vv. 28 and 387.

1041. Cf. Aul. 523 ff.

1043. neque istis quicquam lege sanctumst, 'for such people nothing is settled by a law.' *Sanctum*, 'settled that they are not to do it,' 'made penal,' cf. *sancire legem.* The whole line is practically a repetition of v. 1037. Ritschl condemns vv. 1043—1045, and very possibly the passage is interpolated, e.g. v. 1033. But it is arbitrary to bracket lines in a passage like this on purely subjective grounds.

1044. qua sacrum qua publicum, 'alike the property of the gods and the property of the state.' Cf. v. 286 *sacrum profanum, publicum priuatum habent. qua...qua = et...et*, Asin. 96 *qua me, qua uxorem... circumduce*, Mil. 1113 *consectare qua maris qua feminas*, ibid. 1392 *eum oderunt qua uiri qua mulieres*, Men. 666 *qua uirum qua uxorem di uos perdant.* The use is colloquial until Livy's time. He has it often, e.g. IX. 8. 3 *reum qua infelicis belli qua ignominiosae pacis.* Cicero has it in the Letters only.

1045. malam rem magnam, 'a good thrashing.' *Malum* or *mala res* is a euphemism for the punishment of a slave by flogging, and is naturally used here by a slave for 'a severe punishment.' Hence *malam rem mereri, quaerere, reperire* &c., and the execration *abi in malam rem.*

Brix quotes an excellent example of the meaning of *malum* and *mala res* from Livy IV. 49. 11. Postumius Regillensis threatens '*malum quidem militibus meis nisi quieuerint*,' whereupon a tribune comments, *auditis, Quirites, sic ut seruis malum minitantem militibus. Malam rem = malum* and therefore can take the epithet *magnam*.

1046. non hoc publice animum aduorti, 'and to think that the state does not interfere.' *Hoc*, object after *animum aduorti = animaduerti*. *publice* as in v. 548.

1047. uniuorsis...omni, 'that class of men (=*istis* v. 1043) is prejudicial to the world at large and does harm to any people.' *Omni* as v. 338.

1048. fidem...fidem, the first means 'faith,' the second 'credit,' 'by not keeping faith they destroy the credit of people who have done no wrong.' **quoque...etiam** not a mere pleonasm, for *quoque* compares, *etiam* intensifies. The words in the order *quoque etiam* may come together, but in the reverse order they are always separated. Thus Asin. 502 *etiam tu quoque*, Epid. 234 *quoque etiam*.

1049. quippe eorum ex ingenio ingenium horum probant, 'for people judge the character of the innocent from the character of the guilty.' *Eorum = qui male fidem seruant; horum* i.e. *qui nil meriti sunt*. *Probant*, as Pers. 213 *tuo ex ingenio mores alienos probas*, in the sense of *aestimant*. There is also a change of subject, for the subject to *abrogant* is *isti* implied in *id genus hominum*, the subject to *probant* is the indefinite 'they,' i.e. people generally. Cf. for the change of subject v. 813, Men. 454 *qui* (i.e. *homines otiosi* from previous line) *nisi adsint quom citentur, census capiant* (sc. *censores*) *ilico*, Capt. 266 *nunc senex est in tonstrina: nunc iam cultros adtinet* (*Philocrates*), Pseud. 58, Pers. 616 &c., always where there is no fear of mistake from the change.

1050. hoc qui in mentem uenerit mihi? 'do you ask how this came into my head?' The question is indirect and *quaeris* is felt if not expressed. Similar indirect questions are Bacch. 75 *utrum ego istuc iocon adsimulem an serio?* Epid. 215 *id adeo qui maxume animum aduorterim?* Ter. Andr. 191 *hoc quid sit?* where Donatus notes '*ἔλλειψις, deest enim quaeris*.'

re ipsa, 'I have just been reminded of it by actual experience,' sc. in losing the ring.

1051. pro proprio, 'if you have given a man a friendly loan, instead of being your property it is lost,' 'it is no longer good money but gone.' *Mutuom*, see on v. 728.

1053, 1054. The two lines are bracketed by Bergk. They seem to be introduced as an expansion and explanation of v. 1052.

mage for *magis* like *pote*, *potis*, v. 352, 'if you begin to press harder for payment.' *Magis*, which is the adv. corresponding to the compar. *maior*, is properly **ma(h)is* and takes its *g* from *magnus*, as *figura* (**fihura*) from *fingo*. The suffix *-is* is a weak grade of the compar. suffix *-ios*, but this *-is* was confused by the Romans with the nom. sing. of *facilis*, *potis* &c., so that from *magis*, regarded as nom. sing. m. and f., was formed a neuter *mage*, as *pote* from *potis*. By a similar confusion *satis*, a noun meaning 'sufficiency,' developed a neuter **sate*, curtailed to *sat*. Lindsay, L. L. p. 588.

1055. meus est hicquidem Stasimus seruos. Charmides coming nearer, or looking at him more closely, recognises the speaker as his own slave.

1056. talentum. This is the same piece of 'bounce' as he uttered v. 727. A talent would be an enormous sum for a slave to have to lend, and Stasimus talks about the transaction in quite a cool way as if he often did the like. Vv. 1053, 1054, if they are allowed to stand, very greatly impair the force of this sentence.

1057. insipientior &c., v. 936.

rebus curem publicis, 'meddle with affairs of state.' *Curo* in old Latin takes the dat., like *consulo rei alicui*, as often as the acc., Rud. 146 *tritico curat Ceres*, Truc. 137 *tuo uestimento et cibo alienis rebus curas*.

1058. potius quam, id quod proxumumst, meo tergo tutelam geram, 'rather than, the point that touches me most closely, take care of my back.' *Tutelam gerere* as v. 870, i.e. save it from a thrashing, v. 1009.

1059. On hearing Stasimus' intention of returning home, Charmides comes forward and calls to him. Leo divides the words differently. CH. *Heus tu, asta ilico, audi.* ST. *heus tu, non sto*, where Stasimus' *heus tu* is a mocking echo of Charmides'.

asta ilico, vv. 608 and 627: **te uolo**, v. 516, 'I want you.' But Stasimus replies, 'What if I don't want you to want me?'

1060. nimium saeuiter, sc. *dicis* or *agis*. *Saeuiter* is one of the many second declension adverbs formed with *-ter*. Plautus is fond of these forms in *-ter* and uses them alongside of the forms in *-e*. Thus *saeue* and *saeuiter*, *auare* and *auariter*, *blande* and *blanditer*, *firme* and *firmiter* &c. *Saeuiter*, Pseud. 1290, Poen. 335.

1061. emere melius quoi imperes, 'you'd better buy some one to order about,' i.e. I'm not your slave, don't order me. Stasimus has not

yet faced or recognised Charmides. Cf. Theocr. XV. 90 *πασάμενος ἐπίτασσε*, Pers. 273 *emere oportet, quem tibi oboedire uelis*, Rud. 98 Sc. *qui nominat me?* D. *qui pro te argentum dedit.*

emi atque argentum dedi, 'I did buy one and paid my money' is the full expression, as v. 115.

1062. dicto audiens, 'obedient,' Asin. 544 *audientem dicto, mater, produxisti filiam*, Men. 444 *dicto me emit audientem, haud imperatorem sibi.*

quid ago? The deliberative pres. indic. is more lively and colloquial than the subj. *quid agam?* It is specially common in this phrase, but cf. Men. 320 *obsono amplius?* Most. 774 *uoco huc hominem?* &c., and Roby, L. G. 1609. *Magnum malum*, v. 1045.

1063. nisi quidem es obnoxius, 'unless indeed you are under an obligation to him.' Charmides has just said that he will take Stasimus' advice and thrash the slave. Stasimus has now recognised his master, and as he sees that he has been endangering his back tries to clear himself by suggesting that Charmides is indebted to him and must spare him. So Asin. 284 (we can do our masters such a service) *ut aetatem ambo ambobus nobis sint obnoxii, nostro deuincti beneficio.*

1064. si bonus es. Charmides drops all pretences and addresses Stasimus as a master speaking to his slave. **secus**, an adv. noun 'otherwise' (v. 130), a euphemism for *malus*, and Stasimus in his reply replaces it by *malus*. He still pretends not to recognise his master.

1066. partem alteram = *quod malist*; *illam alteram* is defined by the epexegetic *quod bonist*; *apponito* 'set down to my credit.'

1070. mare, terra, caelum, apostrophizing the three parts into which from the oldest times ('made heaven and earth, the sea, and all that in them is') men were wont to divide the visible world: our idiom is rather 'heaven and earth,' or 'earth and sky.' On *di uostram fidem* see v. 160.

1071. satin ego oculis plane uideo? Join *satis* and *plane*, 'do I see aright?' Cf. Epid. 5 *Epidicumne ego conspicor?* EP. *satis recte oculis uteris*, ibid. 634 *satin ego oculis utilitatem optineo sincere an parum? ipsus* = *αὐτός*, 'master,' as *ipsima*, quoted on v. 988, = *domina.*

1073. saluom te, sc. *aduenisse gaudeo* as v. 1097, the regular form of welcome, but often cut short by the impatience of the person welcomed, as Epid. 128 EP. *saluom huc aduenisse*— ST. *tam tibi istuc credo quam mihi.* There is a full exchange of courtesies v. 435 ff.

1075. filium atque filiam should be nom. in apposition to *liberi*, but are attracted into the case of the nearer relative.

1076. nempe, as v. 196.

saluom et seruatum, emphasis by the use of two practically synonymous words. See on v. 199.

1077. otiose, B *ociosse*, see on v. 37.

1078. quo tu te agis? 'whither farest thou?' 'where are you off to?' So Mil. 863 *quo te agis?* but Bacch. 1106 *unde agis?* without *te.*

1080. quid iam? 'why do you say 'now'?' 'what do you mean by 'now'?' The word or words that occasion surprise are repeated by the person perplexed, just as they were spoken, with *quid?* prefixed. Thus Amph. 1021 M. *quis ad fores est?* A. *ego sum.* M. *quid 'ego sum'?* what do you mean by 'It's I'? Bacch. 147 *omitte, Lyde, ac caue malo.* L. *quid 'caue malo'?* Capt. 1006 *salueto, exoptate gnate mi.* T. *hem! quid 'gnate mi'?* Rud. 736 *numqui minus hasce esse oportet liberas?* L. *quid 'liberas'?* Charmides, ignorant that Lesbonicus has sold the house, is amazed to learn that they don't live there, and in perplexity repeats *iam*, the word with which Stasimus, probably slowly and hesitatingly, had commenced an explanation.

1081. praesentariis argenti minis numeratis, a continuation of the previous sentence interrupted by *perii*, 'for money paid down in cash.' *Numeratis* as v. 965, *praesentariis* 'in ready money,' a Plautine word, Most. 361 and 913.

1083. rem, 'property' as v. 114, =*bona* v. 1095.

1085. posticulo, as v. 194. But all through Lesbonicus seems to be living in the house itself. In v. 390 Lysiteles tells his father that he lives there, v. 401 Lesbonicus comes out of the house with his slave, v. 1174 they go to the door of the house to summon Lesbonicus. See Langen, Plaut. Stud. p. 222. The explanation is, I take it, that the stage arrangements could not shew the *posticulum*, and stage exigencies required the street-door of the house to be the access to the *posticulum*.

1087. miserrumis periclis, MSS. *miserum meis periculis*, and *miserrumis* is nearer than *miser summis* and other proposals that have been made. *Periclum* is the normal form of the word in Plautus, *periculum* occurs only at the end of the line, as Capt. 740 *periclum uitae meae tuo stat periculo.*

1088. capitali periclo per praedones plurumos. This line does not do much more than substitute the pirates for the seas on which they plundered, and though *per* can be explained with its present construction, it looks like a repetition of *per* in the previous verse. Leo makes two lines, *ego miserrumis periclis quom per maria maxuma | me seruaui, saluos redii, nunc hic disperii miser.* But to my mind quom spoils the

construction, which is a coordination of contrasted clauses, see v. 292. The sense is '*though* I have survived all perils abroad, I am utterly ruined here at home.' Therefore, if the two lines are to be cut down to one, following Wagner's lead, I think it should be *ego miserrumis periclis per praedones plurumos*. The repetition *periclis...periclo* does not in itself count for much against this line, see the instances quoted by Brix and Niemeyer. It is perhaps in favour of Wagner's single line that it heightens the intentional alliteration with *p*. Cf. Men. 252 *potuit paucis plura plane proloqui*.

1090. hac aetate exercitus, 'driven about the world at my time of life.' *Exercitus* seems to refer to his voyage rather than his worries, though that is the meaning Epid. 529 *aerumna exercitam med habet*, 'keeps me harassed and worried.'

1091. adimit animam, 'my vexation (at finding all my labour lost) takes away my breath'—*animo male est* or *animo male fit* is the regular term for 'I feel faint.' But he throws himself on Stasimus for support, and Stasimus offers to get him water. Even if there were a phrase *animum adimere*, it would be impossible to change *animam* to *animum* in view of *animam* in the next line.

uisne aquam tibi petam? 'shall I get you water?' Amph. 1058 *animo malest, aquam uelim*, Mil. 1332 *animo male factum est huic repente miserae. Curre intro atque ecferto aquam.* But water is a reviver even where there is no faintness, as (metaphorically) Epid. 554 *guttula pectus ardens mi aspersisti*. Charmides is, as we say, 'sick' at the seeming frustration of his hopes, but not faint. *uisne* Merc. 486, Most. 322, elsewhere always *uin*.

1092. res quom animam agebat, tum esse offusam oportuit, '(it is too late for water now—) water should have been sprinkled (not on me, but) on my property when it was gasping for breath, or 'at its last gasp.'' Help is too late now: I don't want help now, my property wanted it then.

Charmides and Stasimus go and knock at the door of the house purchased by Callicles from Lesbonicus.

The *inuolutio* is now complete. Callicles' equivocal position, which had already exposed him to misrepresentation, was rendered more difficult by the marriage-proposal. How could he provide a dowry without disclosing the existence of the treasure? The sending of the Sycophant was intended to obviate this difficulty. But the unexpected return of Charmides upsets the plan, and the appearance of the Sycophant has seriously alarmed Charmides. His alarm is excited to the highest

point by his interview with Stasimus, who of course does not k facts. This completes the complication. Megaronides, who a been told the truth, alone understands what Callicles' position i

At this point the *euolutio* begins.

SCENE 5 (1093—1114). Callicles in pursuance of Meg advice (v. 798 ff.) had gone into the house to dig up enough tr serve as a dowry when the Sycophant had discharged his part. disturbed at his work by the loud summons of Charmides and S at the door.

Metre: Iambic Trimeters.

1093. quid hoc hic clamoris audio ante aedis meas? *hoc* g *clamoris* and *hic* (adv.) with *audio*, so that the whole is equiv *quid est hoc clamoris, quod hic audio?* Hor. Ep. III. 5 *quid ho saeuit in praecordiis?* Shaks. J. C. I. 2. 79 'What means this sh I do fear, the people &c.'

1094. The threefold repetition of the name is reproachful.

1095. qualine? The enclitic *-ne* is often thus appended, 310 *ecquid, quod mandaui tibi, estne in te speculae?* Hor. Sat. II *uterne*, 3. 295 *quone*, 3. 317 *quantane*. Cf. its use in positive se as v. 186.

1096. probo et fideli et fido et cum magna fide. The four pr synonymous terms are intended by emphatic repetition emphat repudiate the charge implied by Charmides. See on vv. 199, 1

1097. After this line a gap is often marked. Leo thinks th as we have it may be a shortened form inserted in an acting-e place of the full Plautine scene. But, as Ussing notes, Plautus h the end of his plays and does not willingly repeat what the s have already heard. Cf. Poen. 550 *omnia istaec scimus iam n spectatores sciunt*, Pseud. 720 &c. The scene itself apologise shortness v. 1101 *sed intus narrabo tibi et hoc et alia*, and v. 1 us that the promised explanation has been given.

1098. credo, omnia istaec si ita sunt ut praedicas, 'I you, if your conduct is all as you declare.' *Credo*, sc. *te gaudere.* have been upright and loyal and so forth, I can believe that you to see me back.

1099. sed quis istest tuos ornatus? 'but what is the me that get-up of yours?' i.e. the *déshabillé* in which Callicles h digging.

1100. thensaurum...dotem, filiae tuae quae daretur. We

expect *thensaurum, qui* (or by attraction *quae*) *dos filiae tuae daretur*, cf. v. 1143: but by *antiptosis* (v. 373) *dos* is anticipated out of the relative sentence and becomes acc. in apposition to *thensaurum*.

1102. em, 'there'='see I am here.' As Callicles has spoken of the treasure, Charmides wishes to get Stasimus out of the way, so he sends him off to the harbour. But Stasimus has already heard enough to give him the clue to the mystery. The MSS. give *hem*, an interjection of terror, grief &c., which is continually written in place of *em*, as Asin. 335 and 431. Only the best MSS. like A and the Bembine of Terence preserve *em*.

1103. unum curriculum face, 'make one heat of it,' i.e. run on without stopping till you get there. *Curriculum*, lit. 'a running' as here, is generally used as a modal abl. with *currere, uenire, adferre* &c.='at full speed,' as Epid. 14 *nam ut apud portum te conspexi, curriculo occepi sequi*. The mention of the Piraeus here is the only definite proof in the play itself that Athens was the scene of the original. But it is a well-known rule that Athens is always the scene unless the reverse is expressly stated in the Prologue, as Amph. 97, Rud. 32.

1105. Sagarionem. *Sagario* is the slave in charge on the ship. Stasimus is to order him to see that the goods are duly landed as directed, and he is to go with him (*simul*).

1107. portorium, see on v. 794.

1108. cito ambula, 'go quickly.' *Ambula* is used of quite short distances, so that sometimes it is little more than *abi*. *Bene ambula*='*bon voyage*,' as Asin. 108 *i, bene ambula*, Capt. 900 *bene ambula et redambula*, and when a person returns *bene ambulasti?* or *bene ambulatumst?* The MSS. give BC *moracii*, D *moratii*: *morae cito* is Ritschl's, Taubmann suggests *i, i ambula* like *uise specta* &c., but cf. Pseud. 920 *ambula ergo cito*.

1109. illic sum atque hic sum, 'I am there and lo! I am here again,' i.e. I shall be back in no time, cf. Amph. 969 *iam hic ero, quom illic censebis esse me*, Pers. 190 *sed ita uolo te ire, ut domi sis, quom ego te esse illi censeam*.

Charmides follows Callicles into the house.

1110. hic, pointing to Callicles' retreating figure. Stasimus has heard enough to divine the truth.

1112, 1113. These two lines are disordered and incomplete in the MSS. The arrangement in the text with the conjectural supplement of v. 1113 comes from Hermann and Ritschl. The lines as given afford the required sense and may be taken as substantially what Plautus wrote.

1114. But before this line something must be lost. Stasimus has just said that Callicles has never swerved from his loyalty, although he has incurred many a hardship on account of the property and children of the absent Charmides. He might then conclude 'But still in spite of all he keeps faith.' The line we have means more than this. *Unus* cannot be thus accounted for. Leo gives the kind of line that must have preceded this line, *atque omnes homines esse dixi perfidos*, then v. 1114 is in place; 'and yet I said that *all* men were faithless, but Callicles, I fancy, if no one else, keeps faith.' *Omnes perfidos* gives the required antithesis for *hic unus seruat fidem.*

Exit Stasimus to the Harbour (left).

Some little time is supposed to intervene between this scene and the next. The news of Charmides' return has become known, the promised explanation has been given by Callicles (v. 1137).

The interval is filled up by the *tibicen*. See on v. 601.

ACT V. SCENE 1 (1115—1124). Enter Lysiteles in great delight at the news of Charmides' return, and his own certainty of obtaining his daughter's hand in marriage.

Metres: vv. 1115—1119 Anapaestic Dimeters, a suitable vehicle for Lysiteles' joy and excitement,—then to the end of the play Septenarian Trochaics.

1115. hic homo, pointing to himself, ὅδε ἀνήρ. **praecipuos** is equivalent to a superlative and, as if it were a superlative, is followed by the gen. 'Yours truly is the foremost of all men.' Some editors transpose the order of the words *omnium hominum*, but Brix shews (Kritischer Anhang) that (except at the conclusion of one verse Men. 1053), *omnes homines*, *omnes mortales* is the invariable order. *Omnium* is dissyllabic by synizesis, as *gaudium* v. 1116, *gaudiis* and *gaudium* v. 1119.

1116. antepotens, a grand-sounding word=*potens ante alios*, as if he were a king, 'most mighty.'

1117. ita commoda quae cupio eueniunt=*ita quae cupio eueniunt commoda*, for *commoda* is part of the predicate, 'so completely does all I wish fall out as I would have it.'

1118. quod ago adsequitur, subest, subsequitur. The line has been impugned as a gloss on the previous line, and as wrongly separating the two lines *ita...ita*. But it is too good for a gloss, and Leo's note makes its point quite clear, '*uocatum accurrit, prope est, pedibus adhaeret* (*quasi canis*). The object of my aims follows at my call,

comes to my hand and follows at my heels.' The assonance *adsequitur, subest, subsequitur* is quite *more Plautino*, as Pers. 331 *supersit, suppetat, superstitet.*

1119. suppeditat = *suppetit*, 'is supplied to,' 'is heaped upon.' Cf. v. 57 and Asin. 423 *non queo labori suppeditare.*

1121. peregre. See on v. 149.

1122. ut quae cum eius filio egi, ei rei fundus pater sit potior, lit. 'in order that, as to the things I have arranged with his son, for that matter the father may be a better guarantor,' i.e. 'that I may have the fuller authorisation of the father for the arrangement I made with the son.' *quae*, the neut. relative, followed by *ei rei*, as Mil. 765 *id quod agitur, huic rei primum praeuorti decet*, Pers. 393 *si hoc adcurassis lepide, quoi rei operam damus*, Poen. 815 *quando id, quoi rei operam dedimus, impetrauimus. fundus* = *auctor*, 'guarantor,' as *populus legis fundus*, so Cic. pro Balb. 19, where see Dr Reid's note.

eo < **quantum potest** >, the supplement is Leo's. *quantum potest*, 'as fast as possible,' as v. 765. Niemeyer suggests *eo* < *intro nunciam* >.

SCENE 2 (1125—1189). The two old gentlemen come out of the house in conversation. Callicles has given an account of his stewardship, and Charmides has approved of all that he has done. Lysiteles listens to what they say, then v. 1150 presents himself to them. Lesbonicus is pardoned, and all is arranged.

Metre: Septenarian Trochaics continued.

1125. in terra, in Plautus always; *in terris* appears first in Cicero.

1126. quoi fides fidelitasque amicum erga aequiperet tuam, 'whose loyalty and lealness to a friend can rival yours.' *Quoi* is not dat., but gen. (perhaps properly loc.), as it is in *quoiquoimodi, cuicuimodi*, like *illi modi, isti modi* (Truc. 930). See Buecheler, Lat. Decl. p. 39; Luchs, Genetivbildung, p. 29. *Erga*, anastrophe of prep., as v. 822, and again v. 1128.

1127. exaedificauisset = *ex aedibus eiecisset*, sc. Lesbonicus (not in its ordinary sense, as in v. 132). The word is chosen here for the sake of the word-play *exaedificauisset...ex aedibus*, 'dishoused me from this house.'

apsque te foret, 'had it not been for you.' See on v. 832.

1128. bene feci. There is a double chiasmus in these lines: *(1) benefeci...consului fideliter*, (2) *uideor meruisse laudem*, culpa caruisse *arbitror. Cf. vv.* 431 and 701.

1130. **nam beneficium homini proprium quod datur, pro suo sumpserit,** 'a benefit which is given a man for himself (*proprium*), you will find he will spend as his own property.' MSS. *prosumpserit, pro suo sumpserit* Ussing; *sumpserit*, 'spend,' as v. 414. Boxhorn's conjecture, *prosum* or *prorsum perit*, is generally adopted, but '*quis sanus dixit beneficium, quod datur, prorsum perire?*'

1131. **quod datur utendum, id repetundi copiast, quando uelis,** 'what is only lent, one can ask back, when desired.' Callicles says 'the treasure was not *given* me, therefore I had no right to spend it; it was only *lent* me, therefore I deserve no particular credit for restoring it on demand from the rightful owner.' Strictly speaking, the trust of the treasure was a deposit, not a loan, but under the head of a loan it is distinguished from a free gift. *Dono dare=proprium dare*, 'to give')(*dare utendum*, 'to lend,' as Men. 657 *sed ego illam non condonaui, sed sic utendam dedi.* Leo rejects the couplet, I think on inadequate grounds.

1133. **eum sororem despondisse suam in tam fortem familiam,** 'that Lesbonicus has betrothed his sister into so wealthy a household.' Nonius, p. 306, explains *fortem* as *diuitem et copiosam. Despondisse in*, see v. 605.

1134. **enim**, 'indeed,' 'why to be sure.' See v. 705.

1135. **occupauit**, 'he has secured,' 'gained a footing in.' Nonius p. 355, *occupare est etiam inuenire, tenere uel possidere.*

1136. **sed maneam etiam, opinor,** 'but let me wait still, I think' ='but I think I had better wait a little longer.' *Maneam* is *coniunctiuus adhortatiuus*, 1st pers. sing., according to the Greek use, as Most. 849 *mane sis uideam*, Pers. 542 *uideam modo*, Ter. Phorm. 140 *adeam, credo.*

commodum, as v. 400.

1137. **uah**, 'bah' or 'bother,' an exclamation of vexation at *his* forgetfulness.

dudum, 'just now.' See v. 608.

1138. **occessit obuiam**, as Pseud. 250 *occedamus hac obuiam.*

1139. **nimis pergraphicus.** See on vv. 28 and 769.

mille nummum aureum, 'a thousand of gold pieces'; see on vv. 152 and 425.

1141. **quem...eum**, '*whom* I did not know, nor have I ever seen *him*.' Both Greek and Latin dislike keeping up a succession of relatives, and when they have commenced with a relative, lapse in the next clause into the demonstrative, as Capt. 555 *quibus insputari saluti fuit atque is profuit.*

1145. neu qui rem ipsam posset intellegere, 'and might not in any way be enabled to understand the true state of the case, viz. that your treasure was in my possession.' *Qui* is abl. of the indefinite, as it is in *siqui* and *numqui*.

1146. me esse penes, anastrophe, as v. 822, and separated from its case, as Aul. 654 *neque tui me quicquam inuenisti penes*.

eum me lege populi patrium posceret, 'legally demand the treasure from me as being his father's property.' *Eum=thensaurum*, MSS. *a me*, but *posco* takes a double acc. and is never constructed by Plautus with *ex me* and the like.

1147. scite edepol, sc. *factum*, see v. 127, accus. of exclamation, 'cleverly planned indeed!'

hoc, with *commentust*, 'hit upon this device.' *Beneuolens*, as v. 46.

1148. quin, 'nay, I,' like v. 932 *quin discupio dicere*, 'nay, I'm bursting to tell you.'

1152. di dent tibi, Lysiteles, quae uelis, cf. v. 436.

1153. non ego sum dignus salutis? 'don't *I* deserve a greeting?' Callicles claims a greeting as having been the girl's guardian and *consponsor* in the betrothal, and he is included as a member of the family by Lysiteles in v. 1163. Nonius, p. 497, quotes the line in the form *dignus salutis*, '*genetiuus positus pro ablatiuo*.' The genitive is perhaps a Graecism and colloquial, but many adjectives that in later Latin take abl. only, in Plautus take gen. or abl., e.g. *plenus*, as Poen. 355 *uenustatis plenum*, and in the next line, Poen. 256 *dignum Veneri pol* (MSS.) should perhaps be *dignum Veneris*. Cf. Cic. ad Att. VIII. 15A. 1 *suscipe curam et cogitationem dignissimam tuae uirtutis*. But Leo retains the MSS. *salute dignus*.

1154. tunica propior palliost. '*Ut tunica corpori propior quam pallium est, ità socerum ceteris amicis propiorem uideri dicit*.' Ussing. A similar proverb is quoted from Theocr. XVI. 18 *ἀπωτέρω ἢ γόνυ κνάμα*, 'the calf is further off than the knee,' in the sense 'charity begins at home.'

1155. uortere, trans., as v. 502.

1156. nisi tu neuis, 'unless *you* have some objection.' *Neuis* for *nonuis*, v. 328, Curc. 82, Merc. 150, and often, *ne* being used as the old direct negative in a compound, as it is in *nescio*, *neuter*, *nequaquam*, &c. Cf. on v. 282.

1158. mille auri Philippum dotis, lit. 'a thousand of Philips of gold of a dowry'='a thousand *Philippes d'or* as a dowry.' *Philippum* is short gen. plur. after the substantivised *mille*, as v. 425 &c.; *auri* is

descript. gen. after *Philippum*, 'Philips of gold,'='gold Philips,' and *dotis* is gen. after the whole expression *mille Philippum auri*, 'of dowry' ='by way of dowry,' as Pers. 394 *dabuntur dotis tibi inde sescenti logi*, Ter. Haut. 838 *porro haec* (*minae*) *talenta dotis adposcunt duo*, 'two talents of dowry'; but for this gen. a predic. dat. is substituted, Ter. Haut. 942 *me mea omnia bona doti dixisse illi*, Roby, L. G. 1162.

dotem nil moror, as v. 297.

1159. si illa tibi placet, placenda dos quoquest quam dat tibi, 'if you like the girl, you must also like the dowry she brings you.' On the use of *placenda* see v. 264, Roby, L. G. II. lxxviii.

1160. quod uis non duces, nisi illud quod non uis feres, 'you shall not take home what you want, unless you carry with her what you don't want': *quod uis=uxorem, quod non uis=dotem*; *ducere* is technical, 'to lead home a wife,' and *ducere* refers to living persons, *ferre* to inanimate objects, like ἄγειν)(φέρειν.

1161. ius hic orat, 'his suit is fair,' substituted for *aequom orat*, i.e. *dicit*, for the sake of the legal colour of *ius* which introduces *impetrabit te aduocato atque arbitro*, 'he shall win his suit, with you to back and support him.' *Aduocatus*='witness'; it gets the sense of *patronus* only in much later Latin: *arbiter*, see v. 146. Lysiteles answers as if he were *praetor*, and the whole two sentences are a playful allusion to the praetor's court, as Epid. 25, TH. *ius dicis* (=(1) *aequom oras*, (2) administer justice). EP. *me decet*. TH., taking *ius dicis* in second sense, *iam tu autem nobis praeturam geris?* For the use of *orare*, a common meaning in old Latin, cf. Amph. prol. 34 *nam iusta ab iustis iustus sum orator datus*, Capt. 333 *optumum atque aequissumum oras*. Cf. also Stich. 726 *bonum ius dicis: impetrare oportet qui aequom postulat*.

1162. istac lege, 'on that condition,' 'on the terms you mention,' i.e. *ut dotem accipiam*. *Sponden...spondeo...spondeo*, see on v. 500, Curc. 674, Capt. 179.

1163. adfines, Callicles being included with Charmides; see v. 1153.

1164. atque edepol, 'and yet indeed'; the sense is adversative, and the two words are used together to pass to a new subject, as Curc. 571, Men. 385, Pers. 451 and 697, Pseud. 784, 1023 and 1050.

quas propter, see on v. 822. **tamen**=ὅμως, 'all the same,' i.e. 'although I let them pass and confirm the betrothal.'

suscensui, the genuine Latin form, *sus-* is for *subs*, as in *sus-tineo*, *susque, deque* &c.

1165. meum corrumpi quia perpessu's filium, 'because you allowed &c.' The construction follows Charmides' own word *suscensui* and is not affected by Lysiteles' *quid ego feci?*

1166. si id mea uolúntate factumst &c., 'if that was done with my consent, you have grounds for being angry with me.' A gap is marked after this line, the lost verses being supposed to contain Lysiteles' explanation. But this single line implies sufficiently his innocence, which we need not suppose him to be at pains to prove. The spectators are aware of the facts, they know that with the best will in the world Lysiteles could not have restrained Lesbonicus, and it is in accordance with Plautus' custom to cut short such explanations at the end of the play. See on v. 1097. Lysiteles feels quite easy about himself, he is anxious to plead for his friend and does so at once. The marks of the persons are disordered in the MSS. But there cannot be any reason for making Callicles speak with Charmides. Their explanation is over and done with. The interlocutor here must be Lysiteles. Ussing and Goetz and Schoell make the speaker Callicles, but Niemeyer and Leo are, I think, certainly right in assigning the dialogue on from v. 1163 to Lysiteles.

1167. sed sine me hoc aps te impetrare quod uolo=*sed sine me impetrare abs te hoc quod uolo.*

1168. ut ea missa facias omnia, i.e. *uolo ut ea omnia missa facias*, 'I want you to forgive it all.' MSS. *missam*, variously corrected *missa* and *missum*.

1169. quid quassas caput? a sign of violent emotion, whether anger or, as here, sorrow. Cf. Asin. 403, Merc. 600. Charmides is greatly moved, he does not 'shake his head' as we use the phrase, i.e. in the sense of refusing, as the next words shew.

1170. quom ille itast ut esse nolo, cf. vv. 46 and 307. In accordance with v. 307 Ritschl inserts *eum* before *esse*. On *quom* see v. 617.

1171. leuiorem, 'have little weight,' 'have not much influence with me.' Cf. v. 684.

1173. miserumst male promerita, ut merita sunt, si ulcisci non licet, 'it is a wretched thing if one cannot punish ill deserts, as they deserve.'

1174. Lysiteles goes up to the door of the house and knocks. Lesbonicus is in his *posticulum*, to which access from the stage is supposed to be through the street-door of the house. See on v. 1085. But being in the *posticulum* he knows nothing of his father's arrival or subsequent events.

aperite hoc, as v. 870.

1175. ita subitumst, propere quod eum conuentum uolo, 'it is such pressing business, on which I wish to see him at once.' *Subitumst* or *res subitast*, 'it is a pressing emergency,' as Curc. 302 *ita res subitast: celeriter mi hoc homine conuentost opus*, Aul. 272 *subitumst nimis*, Mil. 225 *hanc rem age: res subitariast*, Pers. 585 *si tibi subiti nil est, tantumdemst mihi.*

1176. Lesbonicus comes out in answer to the summons. Some editors begin a new scene with his appearance, but the MSS. join what follows with the foregoing scene, and B gives the name of Lesbonicus with the other speakers v. 1125.

subito is rightly bracketed by Guietus.

1177. satine salue? 'is all well with you?' As the terminations *e* and *ae* are hardly distinguished in the MSS. it is easy to read here *satine saluae?* sc. *res*, 'is all well?' a form of polite enquiry that occurs Liv. I. 58. 7, III. 26, X. 18; but in the other passages of Plautus, Men. 776, Stich. 10, clearly the adv. is used, as also Ter. Eun. 978. And the adv. goes better with the answer *recte*. *Satine salue?* then = *satine salue agitur?* to which the reply is *recte* (*agitur*) 'it's all right,' *recte* being applied to health as v. 50, but also doubtless retaining its usual force as an evasive answer, intended to prevent any further enquiries. So Ter. Haut. 518 *quid tu istic* (sc. *agis*)*? Recte equidem*, 'I'm all right,' Ad. 652 MI. *quid est?* AE. *nil: recte: perge.* So Lysiteles goes on at once to his news.

1181. si quid tibi, pater, laboris—. The sentence is cut short by Charmides' eagerness to relieve his son's fears. It would be in full *si quid tibi laboris euenit, nollem* (*factum*), 'if any trouble has befallen you, I'm sorry for it,' as Ter. Haut. 82 *si quid laborist, nollem. Nollem* is a polite expression of regret, implying that the speaker would gladly put things straight if only he could.

1182. 'All's well that ends well.' Charmides has come back safe and prosperous, and is well satisfied to let his troubles rest—all he wants now is his son's reformation.

Ritschl marks a gap here and supplies a couple of lines to shew what he thinks is here required. But the arrangement that Lesbonicus shall be married to Callicles' daughter has been concluded between the fathers indoors. Charmides merely announces it.

1183. haec tibi pactast Callicli filia. This is a syllable short. We may correct by using another form of the gen. *Calliclai*, like *Charmidai* v. 359, or *Callicletis* on the analogy of *Pericletis* and *Strato-*

cletis, forms attested by Charisius, p. 132. But as *Callicli* is the regular Plautine gen. (v. 744) it is simplest with Hermann to insert *huius* after *Callicli*. *Haec* and *huius* are then both used δεικτικῶς, *haec* pointing to the house where the girl is, *huius* to Callicles, who stands by Charmides' side.

1184. iubebis, sc. *ducere*.

1185. una goes with *miseria*, 'one affliction is quite enough for one man.' This does not sound complimentary to Mrs Charmides, who is not mentioned in the play, perhaps because her husband has had no chance to jest about her, as Callicles and Megaronides had done about their wives v. 51 ff. — Sat is dictum. Mr. Gray. Did you read this? ?

adfatim is *ad* and the acc. of an old noun *fatis*, 'weariness,' like *satis*, 'abundance,' forming an adv. like *ad-modum*. See Poen. 534 *ubi bibas, edas de alieno quantum uelis usque ad fatim*; in Men. 457 *ad-fatimst hominum*, 'there are plenty of men,' the noun-force of *fatim* is also clearly seen.

1186. parumst, 'it *is* too little.' We say 'it *would* be too little,' but the Latin idiom is *est*, as *longum est, inscitia est, luxuria est* &c.

1187. temperabo, sc. *mihi*.

dicis, si facies modo. The old contrast between promise and performance, λόγῳ...ἔργῳ: *si modo* or *modo si*, 'if only,' almost = *utinam*, as Capt. 996 *quod male feci crucior: modo si infectum fieri possiet.*

1188. optumumst, see v. 52. *Licet* '*assentientis*' is apparently a gloss on *optumumst* incorporated into the text. *Optumumst*, 'capital,' gives Charmides' assent to the marriage of Lysiteles.

1189. tu, turning to Lesbonicus, '(Lysiteles is to be married to-morrow:) do you be ready to take home your bride the next day.' '*Peren-die*, 'the day after to-morrow,' is connected with the Oscan *perum*, 'without' (originally 'beyond,' cf. Gk. πέρᾱ), of the phrase *perum dolom mallom = sine dolo malo*, and means literally 'on the beyond day.'. Lindsay, L. L. p. 560.

Ω. The play like all the Plautine plays ends with a request for applause. That request is made in the single word *plaudite* here, Mil. and Poen.; in Rud. *plausum date*; in Curc. *spectatores, plaudite*; in Amph., Pers., Men., Most., Stich., Truc. a whole line; in Asin. Bacch., Capt., Epid., Pseud. &c. several lines. Terence has *Plaudite* or *uos ualete et plaudite*. The belief that there was a special *Cantor* who made this request is based upon Horace's lines A. P. 154 *si plausoris eges aulaea manentis et usque | sessuri donec cantor 'uos plaudite' dicat*, with Bentley's theory that Ω which is found in the MSS. of Terence and the Trinummus

—in B only—was a corruption of CA, i.e. *cantor*. But the marl a character mark and means the last speaker. The characters named in the order in which they appear. In this play A = Megaroni B = Callicles, Γ = Lysiteles, Δ = Philto, E = Lesbonicus, H = Stasin Θ = Charmides and X = Sycophanta. In all probability the last w or words were delivered, not by a special *Cantor*, but by one of actors then on the stage in the name of the rest. Probably one a spoke in the name of the rest, even when, as in Asin., Capt., Epid., closing lines are assigned to the whole troupe (*grex* or *caterua*).

It is characteristic of Plautus that the play is quickly hurried to conclusion. The *expositio* and the *inuolutio* are full and careful, *euolutio* is very rapid. It begins only v. 1093, and less than hundred lines serve to end the play.

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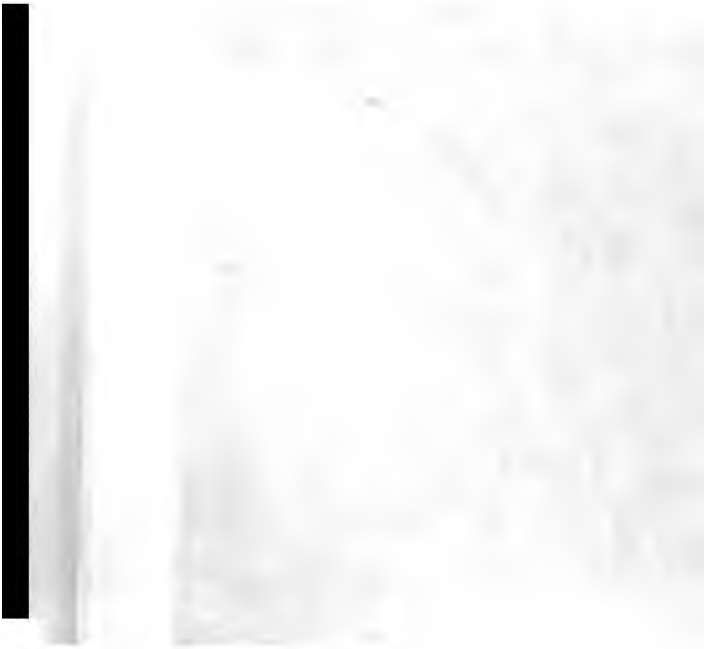

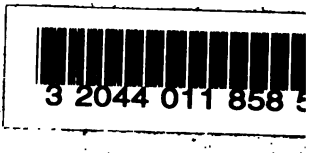

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